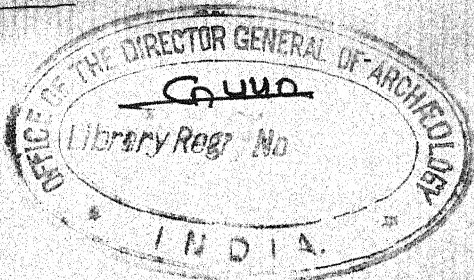


8440  
A CATALOGUE  
OF  
SCULPTURES BY THE  
SUCCESSORS OF PHEIDIAS,  
IN THE BRITISH MUSEUM.



11756  
[Part III., Volume I. of a Catalogue of Sculpture in the  
Department of Greek and Roman Antiquities, by  
A. H. SMITH, M.A., Assistant in the Department.]



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## NOTE.

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IN this separate issue of the various Parts of the Catalogue of Sculpture, the pagination of that Catalogue as a whole has been retained.

The Sculptures included in the present Part will be found mainly in the Elgin Room, the Phigaleian Room, and the Room immediately under the Phigaleian Room (Mausoleum, Annexe). Some few are in the Third Graeco-Roman Gallery and elsewhere.

The former "Guide to the Elgin Room, Part II.," has been utilized where available.

A. S. MURRAY.





## TABLE OF ABBREVIATIONS.

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The following is a list of the works which are most frequently referred to, in this Catalogue, under abbreviated forms :—

- Annali dell' Inst.* Annali dell' Instituto di Corrispondenza Archeologica. Rome: 1829-1885. [Superseded by the "Roemische Mittheilungen."]
- Antike Denkmäler.* Antike Denkmäler herausgegeben vom k. deutschen Archaeologischen Institut. Berlin: from 1886. In progress.
- Arch. Anzeiger.* Archaeologischer Anzeiger. [A supplement to the Archaeologische Zeitung, and to the Jahrbuch des Archaeologischen Instituts.]
- Arch. Zeit.* Archaeologische Zeitung. Berlin: 1843-1885. [Superseded by the Jahrbuch des Archaeologischen Instituts.]
- Athenische Mittheilungen.* Mittheilungen des k. Deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens: from 1876. In progress.
- Brunn, Denkmäler.* H. v. Brunn, Denkmäler griechischer und römischer Sculptur. Munich: from 1888. In progress.
- Bull. de Corr. Hellénique.* École française d'Athènes. Bulletin de Correspondance Hellénique. Athens: from 1877. In progress.
- Bull. dell' Inst.* Bullettino dell' Instituto di Corrispondenza Archeologica. Rome: 1829-1885.
- C. I. A.* Corpus Inscriptionum Atticarum. Berlin: from 1873. In progress.
- C. I. G.* Corpus Inscriptionum Graecarum. Berlin: 1828-1877.
- Gaz. Arch.* Gazette Archéologique. Paris: 1874-1888.
- Greek Inscriptions in Brit. Mus.* The Collection of Ancient Greek Inscriptions in the British Museum, by C. T. Newton, and E. L. Hicks. 1874-1890.
- Guide to Elgin Room I.* Synopsis of the Contents of the British Museum. Department of Greek and Roman Antiquities. The Sculptures of the Parthenon. Elgin Room, Part I. (Third ed.). 1886.

- Guide to Elgin Room II.* Synopsis, etc. . . . . The Sculptures in the Elgin Room. Part II. 1881.
- Guide to First Vase Room.* Synopsis, etc. . . . . First Vase Room (Last ed.). 1883.
- Guide to Graeco-Roman Sculptures I.* Synopsis, etc. . . . . Graeco-Roman Sculptures. (Second ed.). 1879.
- Guide to Graeco-Roman Sculptures II.* Synopsis, etc. . . . . Graeco-Roman Sculptures. Part II. 1876.
- Jahrbuch des Arch. Inst.* Jahrbuch des k. Deutschen Archaeologischen Instituts. Berlin: from 1886. In progress.
- Journ. of Hellen. Studies.* The Journal of Hellenic Studies. London: from 1879. In progress.
- Mansell.* Photographs of objects in the British Museum, published by W. A. Mansell, 271 Oxford Street, W.
- Michaelis.* A. Michaelis, Der Parthenon. Leipsic: 1871.
- Michaelis, Anc. Marbles.* A. Michaelis, Ancient Marbles in Great Britain. 1882.
- Mitchell.* Lucy M. Mitchell, A History of Ancient Sculpture. 1883.
- Mitchell, Selections.* Selections from Ancient Sculpture. . . . . A Supplement to A History of Ancient Sculpture. By Lucy M. Mitchell. 1883.
- Mon. dell' Inst.* Monumenti Inediti, pubblicati dall' Istituto di Corrispondenza Archaeologica. Rome, 1829-1886, and Berlin, 1891.
- Murray.* A. S. Murray, A History of Greek Sculpture. 1880-3. [Second ed. 1890. The first ed. is quoted, unless otherwise stated.]
- Mus. Marbles.* A description of the Collection of Ancient Marbles in the British Museum. 1812-1861.
- Perrot & Chipiez.* G. Perrot and C. Chipiez, Histoire de l'Art dans l'Antiquité. Paris: from 1882. In progress.
- Prachov.* A. Prachov, Antiquissima Monumenta Xanthiaca. St. Petersburg, 1871.
- Rev. Arch.* Revue Archéologique. Paris: from 1844. In progress.
- Roehl, I. G. A.* H. Roehl, Inscriptiones Graecae Antiquissimae, praeter Atticas in Attica repertas. Berlin: 1882.
- Roemische Mittheilungen.* Mittheilungen des k. deutschen Archaeologischen Instituts, Roemische Abtheilung. Rome: from 1886. In progress.
- Specimens.* Specimens of Ancient Sculpture. . . . . selected from different Collections in Great Britain, by the Society of Dilettanti. London: 1809.
- Stereoscopic.* Photographs of objects in the British Museum, published by the London Stereoscopic Company, 106 Regent Street, W.

# TABLE OF ABBREVIATIONS.

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*Stuart.* James Stuart and Nicolas Revett, *The Antiquities of Athens*. London: 1762-1830. [Second ed., 1825-1830. The first ed. is quoted unless otherwise stated.]

*Synopsis.* Synopsis of the contents of the British Museum. (Numerous editions.) 1808-1857. [Where a double reference is given, as 189 (284), the number in the parenthesis was used in editions of the Synopsis earlier than 1832.]

*Wolters.* Die Gipsabgüsse Antiker Bildwerke in historischer Folge erklärt. Bausteine. . . . von Carl Friederichs neu bearbeitet von Paul Wolters. Berlin: 1885.

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## BRITISH AND METRIC SYSTEMS COMPARED.

1 inch = .025 metre.

1 foot = .304 metre.

3 feet = .914 metre.

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1 metre = 39.37079 inches.



### PART III.

#### THE SUCCESSORS OF PHEIDIAS.

#### SCULPTURES OF THE TEMPLE CALLED THE THESEION.

The building which is commonly known as the Temple of Theseus, or Theseion, stands about a quarter of a mile to the north-west of the Acropolis of Athens.

The temple is of the kind called *peripteral hexastyle*.

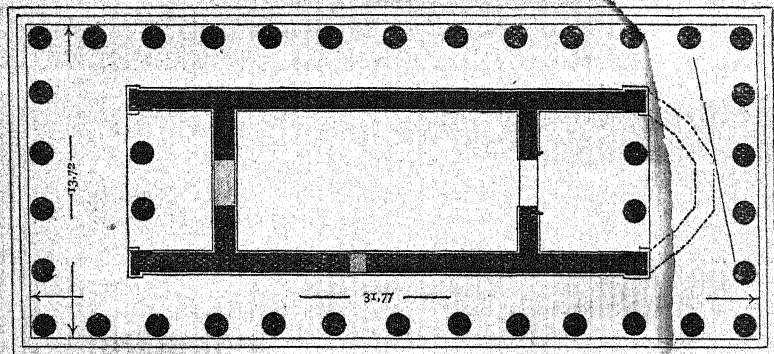


Fig. 15.—Plan of the Theseion. (From Baumeister.)

Round the *cella*, or central chamber, is a single row of columns, thirty-four in number, of which there are six at each end. The order is Doric, with a frieze peculiarly arranged. On the eastern front are ten sculptured metopes, and there are four on each of the adjacent sides, making a total of eighteen sculptured metopes. The remaining metopes of the temple, fifty in number, are plain slabs, which may possibly have had painted on them

figures or ornaments. Of the pedimental groups, which appear to have once existed at each end of the temple, nothing now remains except the marks of the attachment of sculptures. Within the colonnade the two ends of the *cella* are adorned with a frieze of Parian marble, which is still in position. At the west, the length of the frieze is only equal to the width of the *cella*; at the east, the frieze is continued as far as the epistyle, or beams surmounting the colonnade.

The west frieze is about 25 feet long; casts of 16 feet 4 inches are in the British Museum. The east frieze is about 37 feet long, and casts of 32 feet are in the Museum.

From the Middle Ages till recent times this building has been called the Temple of Theseus, and was supposed to have been dedicated to Theseus by the Athenians in the time of Kimon. That statesman had transferred the bones of Theseus to Athens from the island of Skyros in 469 B.C. The chief arguments for this attribution are:— (1) That labours of Theseus are represented on the metopes, and perhaps on the friezes; (2) that the building is not far from the place where, according to Leake and others, it might be expected from the description of Pausanias (i. 17, 2); (3) that the temple was dedicated as a Christian church to St. George, who corresponds in many ways to Theseus.

Ross, however (*Das Theseion*), tried to prove that this was not the Theseion. He argued that no connection could be traced between the external sculptures and the function of the building. He also argued that the real Theseion cannot have been a complete temple, and that it cannot have stood in the position of the temple now in question. He proposed to call the building a temple of Ares. It has since been suggested that Ares and Theseus may have been joint occupants of the temple, as Athenè and Erechtheus held the Erechtheion in common (Mur-

ray, i. p. 236). Curtius (*Sieben Carten*, text, p. 53) suggested that the temple may have been that of Heracles in Melitè. In this view he has been followed by Wachsmuth (*Stadt Athen*, i. p. 364). Other patron deities have also been proposed, as Apollo Patroös, or Heracles and Theseus together, or Hephaestos. Doerpfeld, followed by Miss Harrison (*Mythology and Monuments of Anc. Athens*, p. 112), is strongly in favour of the last-mentioned attribution, identifying the building with the temple of Hephaestos mentioned by Pausanias (i., 14, 6).

It is clear, from a comparison of other temples, that no conclusive argument can be drawn from the subjects of the sculptures, especially of the metopes, which may have little connection with the special purpose of the temple. At the same time we know that the Theseion was decorated with paintings relating to the story of Theseus, and, so far as any weight can be attached to the subjects of the sculptures, they favour the attribution of the building to Theseus. It has been suggested that the temple may have belonged to Heracles and Theseus in common—not on the ground that we hear of such a temple, but because the ten metopes on the east front relate to Heracles. But this fact is inconclusive. The Athenians would be content to point out the parallelism of Heracles and Theseus, even if Theseus was made to occupy a subordinate position. The newly-discovered *Ἀθηναίων Πολιτεία* of Aristotle furnishes some new evidence. The disarming of the Athenians by Peisistratos is said to have been effected in the following manner. He caused the citizens to put down their arms in the Theseion, presumably in the temenos of Theseus, that he might address them, and then drew them off to the Propylaea on the pretext that they would be better able to hear him. Meanwhile his agents shut up the arms in "the adjacent buildings of the Theseion" (*ἐξοπλισίαν ἐν τῷ Θησείῳ* [*sic MS.*])

ποιησάμενος . . . ἐκέλευσεν αὐτοὺς προσαναβῆναι πρὸς τὸ Πρό-  
 πυλον τῆς ἀκροπόλεως . . . ἀνελόντες οἱ ἐπὶ τούτων τεταγμένοι  
 τὰ ὄπλα αὐτῶν καὶ συγκληίσαντες εἰς τὰ πλῆσιόν οἰκήματα τοῦ  
 Θησείου κ.τ.λ. Aristot. 'Αθ. Πολ. ed. Kenyon, 15). From  
 this it may be inferred that the Theseion was at no great  
 distance from the Propylaea, though sufficiently removed  
 for the success of the stratagem. Polyænus (*Strat. i.*,  
 21) tells the story, but states that the disarming took  
 place in the Anakeion, and that the arms were shut up in  
 the sanctuary of Aglauros. These are known sites below  
 the north and north-west sides of the Acropolis. The  
 account of Aristotle thus shows that there was a temenos  
 and shrine of Theseus in existence long before the time of  
 Kimon.

The date of the temple is necessarily uncertain. It  
 cannot be older than the Persian invasion (480 B.C.), but  
 most writers are of opinion that each part is rather older  
 than the corresponding part of the Parthenon, both in the  
 architecture (Julius, *Annali dell' Inst.* 1878, p. 205) and  
 in the sculpture. There are many parallels between  
 the metopes of the Parthenon and the sculptures, both  
 metopes and friezes, of the Theseion. There is also a  
 close analogy between the east friezes of the Parthenon  
 and the Theseion in point of composition; moreover cer-  
 tain figures occur in both works (Murray, i. p. 244). But  
 there is no trace in the Theseion of the low relief of the  
 Parthenon frieze. The whole of the Theseion sculptures  
 are metope-like in the treatment of the high relief. Over-  
 beek states the order in point of time as follows:—  
 Metopes of Theseion; metopes of Parthenon; west frieze  
 of Theseion; east frieze of Theseion; frieze of Parthenon  
 (*Gr. Plast.* 3rd ed. I., p. 349). Doerpfeld, however, followed  
 by Miss Harrison, holds the temple to be later than the  
 Parthenon.

It has been held by Brunn, Julius (*Annali dell' Inst.*

1878, p. 202), and Murray (i. p. 251), that the differences between the sculptures of the two temples are due to the fact that the sculptures of the Theseion were produced by the school of Myron.

Stuart, *Antiqs. of Athens*, vol. III., chap. i.; *Mus. Marbles*, IX., pls. 12-21; Müller, *Denkmäler*, pl. 21; *Kunstarch. Werke*, IV., p. 1; Ross, *Das Theseion* (1st ed. 1838; 2nd ed., 1852); Ulrichs, *Annali dell' Inst.*, 1841, p. 74; Leake, *Topography of Athens* (2nd ed.), p. 498; Gurlitt, *Das Alter der Bildwerke des sog. Theseion*; Brunn, *Sitzungsber. der k. bayer. Akad. Phil.-hist. Cl.* 1874, II., p. 51; Wachsmuth, *Die Stadt Athen*, I., p. 357; Julius, in *Annali dell' Inst.*, 1877, p. 92; 1878, p. 193; and *Mon. dell' Inst.*, X., pls. 43, 44, 58, 59; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 348; Murray, I., p. 235; Wolters, No. 526; Baumeister, s. v. *Theseion*; *Elgin Room Guide*, II., B., 1-16. The British Museum possesses an excellent series of drawings of the Theseion by Lord Elgin's artists.

#### CASTS OF THE METOPES OF THE THESEION.

The ten metopes on the eastern front contain nine labours of Heracles, one labour being represented in two groups. The eight metopes at the east ends of the South and North sides represent the following exploits of Theseus:—On the South side—(1) The victory over the Minotaur. (2) The capture of the bull of Marathon. (3) The punishment of Sinis Pityocamptes. (4) The punishment of Procrustes (?). On the North side are—(1) The victory of Theseus over the robber Periphetes, also called Corynetes. (2) His contest with the Arcadian wrestler, Kerkyon. (3) The punishment of Skiron. (4) The capture of the sow of Crommyon.

Of these eighteen metopes the Museum possesses casts of only three, Nos. 1, 2, and 4 on the North side.

400. Theseus and the robber, Periphetes. Theseus stands over his adversary, who has been thrown down on the ground, and aims a blow at him. Both arms of Periphetes are stretched out as if to avert a spear-thrust, and it



seems probable that the weapon of Theseus was a spear, which he directed with both hands. The left hand of Theseus still remains in front of his breast.

Height, 3 feet  $9\frac{1}{2}$  inches. *Mus. Marbles*, IX., pl. 20.

401. Theseus and Kerkyon, an Arcadian wrestler, who challenged all travellers to wrestle, and slew the vanquished. Theseus has lifted his adversary from the ground, and, clasping his hands together, grips him tightly round the body. Kerkyon is nearly helpless. His right arm passes behind the shoulder of Theseus, but with his left hand he seizes Theseus' right heel. Kerkyon is bearded, but the hair is hardly indicated in detail.

Height, 2 feet  $9\frac{1}{2}$  inches. *Mus. Marbles*, IX., pl. 21.

402. Theseus and the Sow of Crommyon. The sow stands on her hindlegs, resting her forefeet on the thigh and the drapery of Theseus. Theseus advances to the attack. The action of the right hand cannot be ascertained, but the right arm must have been raised above the head, and perhaps brandished a club. The left arm is concealed in the chlamys, which Theseus wears in this metope.

Height, 2 feet  $9\frac{1}{2}$  inches. *Mus. Marbles*, IX., pl. 21.

#### CASTS OF THE WEST FRIEZE OF THE THESEION.

The subject of the West frieze of the Theseion admits of no doubt. Here we have represented the Battle of the Centaurs and Lapiths at the marriage feast of Peirithoös. It has been pointed out that this frieze appears to consist of metope-like groups, with a few figures added to give continuity between the different groups, such as is appropriate to a frieze. Thus, compare No. 403, 1 with the Parthenon Metope, No. 307. In the parts of the frieze, not represented by casts, compare the group engraved

Overbeck, *Gr. Plast.* 3rd ed. i., p. 348, No. 2, with Michaelis, pl. 3, xxiv.; Overbeck, No. 6, with Parthenon metope, No. 311; Overbeck No. 8 with Michaelis, pl. 3, xi.

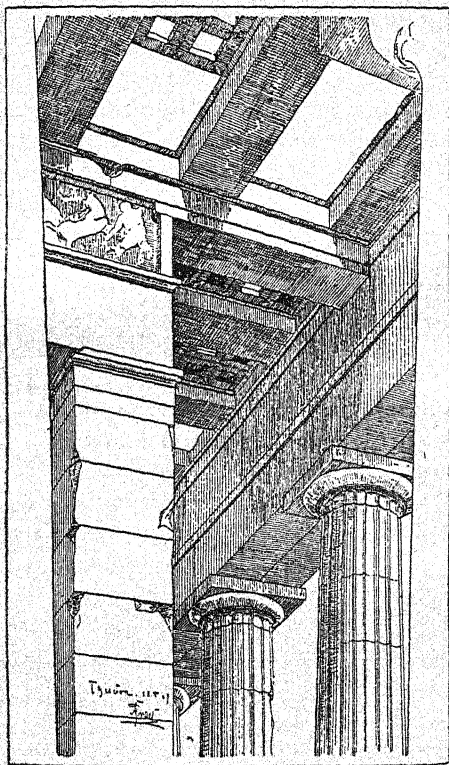


Fig. 16.—The disposition of the West Frieze of the Thesalon. (From Baumeister).

- 403.1. Combat of Centaur and Lapith. The Lapith is defeated and has fallen to the ground. He supports his body with the right arm, of which the hand alone remains. The left hand, which is wrapped in the chlamys, is raised

imploringly to the Centaur, to whom also the head is turned. The victorious Centaur rears up above the Lapith, and is about to hurl a great stone, or perhaps a hydria, with both hands.

Height of this and the following slabs, 2 feet  $9\frac{1}{2}$  inches; length, 2 feet 10 inches. *Mus. Marbles*, IX., pl. 18.

Between Nos. 1 and 2 is a group, of which the Museum does not possess a cast, representing two Lapiths and a fallen Centaur.

2. On the left is a group of a Lapith and a Centaur. The combatants have for the moment drawn a little apart. The Lapith has recoiled for a blow; the attention of the Centaur seems more directed to the group on his left. The symmetry of the grouping, which is apparent in the frieze as a whole, requires us to regard these two figures as connected, though they may appear somewhat separated. The Centaur brandishes a branch of a tree, to which his hands are still attached, though the arms are lost. The Lapith had both arms raised, and perhaps held a battle-axe. His dress is a chlamys.

We next have a group of two Centaurs, rearing up, and heaving together a rock wherewith to crush the invulnerable Lapith, Kaineus, who is half buried in the ground between them, and who endeavours to defend himself with his shield uplifted on his left arm. His head is turned towards the Centaur on the right. His right arm, now wanting, may have rested on the ground. But it is possible, to judge from indications on the ground of the relief, that it was bent at the elbow, and pierced with a sword the abdomen of the Centaur. The Lapith wears a helmet.

On the right of this group is a Lapith hastening to give succour to Kaineus. His right arm, which was bent back

403. at the elbow, had been raised to strike. His left arm has been muffled in a chlamys. He also wore a petasos, part of which is seen behind the shoulders. On the right of this figure is a group of a Lapith attacking a Centaur. The Lapith wears a crested helmet; on his left arm is a shield, within which his chlamys hangs from his arm. He also wears sandals. He places his left foot on a rock. The Centaur opposed to him is rearing, with his back turned to the spectator; his right arm, drawn back, has held some weapon, probably the branch of a tree; on his left arm and shoulder is the skin of a lion or panther which hangs down his back.

Length, 10 feet 9 inches. *Mus. Marbles*, IX., pls. 18, 19.

The next group on the frieze, which is not represented by a cast, contains a Centaur struggling with a Lapith who has fallen on his knees.

3. On the left is a Lapith, armed with shield and helmet, and wearing a chiton and sandals. He seems about to attack a Centaur, who rears to the right over the body of a Lapith, who has sunk down in a sitting position.

Length, 2 feet 9 inches. *Mus. Marbles*, IX., pl. 20.

Most of the figure of the seated Lapith, and the whole of the succeeding group of a Lapith and Centaur are not represented by casts in the Museum.

#### CASTS OF THE EAST FRIEZE OF THE THESEION.

On the east frieze is represented a battle in the presence of six seated deities arranged in two groups. In one part of the frieze the combatants are hurling vast rocks. Colonel Leake (*Topography of Athens*, 2nd ed. p. 504), supposed that Heracles and some of the gods are engaged in a battle with giants, while other deities, among them some who usually take a leading part in the

fray, merely sit and watch. This, however, is a scheme of Gigantomachia to which no parallel can be adduced.

. Brunn (*Sitzungsber. der k. bayer. Akad. Phil.-hist. Cl.*, 1874, ii., p. 51), supposes the battle here represented to be that fought by the Athenians under Theseus against

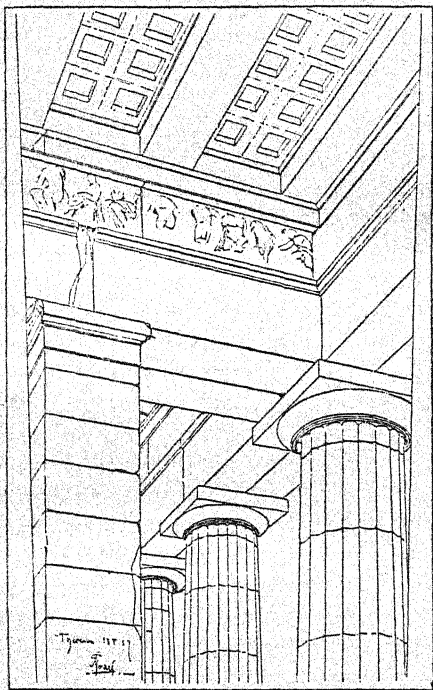


Fig. 17.—The disposition of the East Frieze. (From Baumeister.)

Eurystheus in defence of the Heracleidae. The scene on the left would thus represent the first rout of the troops of Eurystheus; then would come the storming of the Skironian pass by Theseus, where we might expect masses of rocks to be hurled on the assailants. The kneeling



figure on the left of the central group (404, 4), who is being bound would, according to Brunn, be Eurystheus, who was taken prisoner and put to death. The figure on the extreme right (404, 8), who is stooping forward, Brunn supposes to be one of the victors erecting the boundary stone, which, according to the Attic legend, was set up by Theseus to mark the limits of the Peloponnese on the side of Attica.

The theory is highly ingenious; but it demands a forced interpretation of the rocks to suppose them to be lining the two sides of a pass; and it overlooks the close parallelism with the east frieze of the Parthenon, where the two groups of gods must be supposed to form a single background to the scene. Also, the Skironian pass was a road between rocks and the sea. Moreover, the vast size of the rocks indicates a giant race, rather than a group of warriors who are reduced to using stones in an extremity.

If the subject has any connection with Theseus, the theory of K. O. Müller seems the best that has been proposed. According to Müller (*Kunstarch. Werke*, iv. p. 1) it represents the Athenians under Theseus attacking the Pallantidae, or sons of Pallas, who was a son of Pandion, king of Attica. These in Attic legend (Plut. *Theseus*, 13) formed a league against Theseus. Müller supposes them to have been a race akin to the giants. Compare Soph. *Ægeus*, fr. 19, ed. Dindorf, ὁ σκληρὸς οὗτος καὶ γίγαντας ἐκτρέφει Πάλλας. See also Müller (p. 8) on the close connection between Pallas, son of Pandion, and the Attic Pallenè, with Pallas the giant and the Thracian Pallenè, the field of the great war of the gods and giants.

- 404.1. On the left of the slab, two armed warriors carrying large shields on the left arm, and wearing, one a chlamys and one a chiton over the left shoulder only (*heteromas-chalos*), advance to the right. Before them is a conquered adversary, who has been forced down on his knees by the

victor, who appears to tread down his buttock, while his hands are engaged binding the hands of the prisoner. The victor wears a chlamys, but the prisoner is nude. The head of the prisoner was probably turned towards the victor. On the extreme right of the slab there remains the right foot of a figure. The original is extant (cf. Stuart, vol. iii. ch. i. pl. 15), and is a nude armed figure, moving to the right. The head is lost.

Height of this and the following slabs, 2 feet 9½ inches; length, 4 feet 6 inches. *Mus. Marbles*, IX., pl. 12.

2. On the next slab is a group of three deities seated on rocks, of whom the figure on the right is male and the other two female. The two female deities wear long chitons, in the one case with a diploidion, and in the other case with sleeves. The figure on the left has the right hand, which is still preserved, by her side. It evidently held a spear. In Stuart's engraving this figure wears a helmet, but the drawing published by Le Roy (*Les Ruines des plus beaux Monuments de la Grèce*, 1758), though in most respects worthless, seems to show conclusively that the heads are conjecturally restored in Stuart, vol. iii. ch. i. pls. 15, 16, while in pls. 17 to 20 no restoration is attempted. The remains of the figure make it probable that the goddess here represented is Athenè.

The central figure turns towards Athenè, to whom her right arm was probably extended. Passing over the back of her head is a large mantle, which is also wrapped about the legs, and falls over the left arm. The male figure in the group probably looked to the right at the pair of combatants which follows next in order. He has a mantle twisted round his lower limbs and passing behind his back. His left hand rested on a sceptre held vertically, which has now been broken away. All these three figures wear sandals.

The second Goddess may well be Hera, and in that case her male companion would probably be Zeus.

Length, 4 feet 6 inches. *Mus. Marbles*, IX., pl. 13.

- 404.3. Combat of two warriors. The nude warrior on the left, armed with shield and helmet, presses forward to the attack; he probably held a sword in the right hand. His adversary, whose back is turned towards us, appears to be in retreat, but to be stopping to deliver a thrust, probably with a spear held in the right hand. His left arm must have held out a shield, of the rim of which a fragment remains, attached to the left thigh. His dress is a chiton *heteromaschalos*. On the right of the slab is seen the right foot of a warrior, belonging to the succeeding group, of which the British Museum possesses no cast. The warrior stretches out his shield to protect a wounded figure lying on the ground.

Length, 2 feet 10 inches. *Mus. Marbles*, IX., pl. 14. For the missing group, see Stuart, III., ch. I., pl. 17; Overbeck, *Gr. Plast.*, 3rd. ed., I., p. 348.

4. Part of the legs of the wounded warrior just referred to remains on the ground, on the left. Next on the right are two warriors moving to the right. Both these figures are nude, but very seriously mutilated. It is doubtful whether the figure on the left was armed with a shield, like his companion. His right foot is advanced and he is hurrying forward.

Length, 2 feet 8 inches. *Mus. Marbles*, IX., pl. 14.

5. A battle scene, in which the combatants, four in number, are hurling rocks; a fifth, overcome in the fray, lies prostrate on the ground. In this combat one warrior appears to be fighting against three. On the left an heroic figure, which may well be Theseus, is seen advancing. In

the confusion his mantle has fallen off, and only hangs over the left arm. With outstretched left hand he repels a huge stone hurled against him by his adversary; the right hand appears to have been stretched out behind the body, and may have held a sword. There appear to be no means of warding off the stone which the adversary throws with his left hand. Confronting the hero, supposed to be Theseus, is first the warrior just mentioned, who hurls a stone with each hand. Behind him is a second figure, who appears to be looking in the same direction. His right hand was probably holding a stone behind his head, while the left hand is stretched back to pick up another stone from the ground. The third warrior hurls a great stone with his right hand, while with his left hand he propels the large stone seen behind the shoulders of the central figure. The fallen figure lies on rocky ground in the middle of the group of combatants, his head is much below the level of his body; his right arm, now wanting, has been resting on a lower level, his left arm is folded helplessly across his body.

Length, 5 feet 10 inches. *Mus. Marbles*, IX., pl. 16.

6. Group of two warriors advancing rapidly to the right, each with a shield on the left arm. One is nude, the other wears a chiton *heteromaschalos*. Next on the right is a group of one female and two male deities seated on rocks, and observing the combat. The Goddess occupies the centre of the group, her head slightly inclined forward, and looking to the left. She wears a long chiton, sandals, and a mantle wrapped about her lower limbs. Both male figures have similar mantles. It may be conjectured that the three figures in order from the left are Poseidon, Demeter, and Dionysos; but it is impossible to attribute names to them with any confidence.

Length, 6 feet 6 inches. *Mus. Marbles*, IX., pl. 15.

- 404.7. Torso of a warrior armed with a large shield, who moves to the left front. The head, now wanting, was probably turned to the group next on the right, which consists of two male figures. The one on the left is evidently a victor holding a prisoner, who has his hands tied behind his back. The victor wears a chiton *heteromaschalos*, while the prisoner wears a chlamys.

Between this group and the next figure is a space, in which should be a male figure standing, turned a little to the right, and wearing a chlamys. He appears to be giving an order to the figure on the right.

Length, 3 feet 8 inches. *Mus. Marbles*, IX., pl. 17. For missing figure, see Stuart, III., ch. I., pl. 20; Overbeck, *Gr. Plast.*, 3rd ed. I., p. 348.

8. Male figure turned to the left, and bending forward. Both arms have been extended in front of the body. The figure wears a helmet and a chiton girt at the waist. The left foot, which is advanced, rested on a higher level than the right foot. There is some uncertainty as to the motive of this figure. Stuart restores it as engaged in the erection of a trophy, and this is accepted by Schultz, *De Theseo*, p. 26; cf. Overbeck, *Gr. Plast.*, 3rd ed., I., p. 353. For this however there is very little room. Leake suggested that the figure was engaged adjusting his greave (*Topogr. of Athens*, 2nd ed., p. 511).

Length, 1 foot 6 inches. *Mus. Marbles*, IX., pl. 17.

#### ARCHITECTURAL FRAGMENTS.

405. Part of the ceiling, *lacunaria*, of the Theseion with six squares for soffits cut through the marble. See fig. 17. —*Elgin Coll.*

Length, 3 feet 11½ inches; breadth, 3 feet 4½ inches. Stuart, III., ch. I., pl. 8, fig. 2.



406.1. Cover from panel of *lacunar* of the Theseion.—*Elgin Coll.*

Height,  $10\frac{1}{8}$  inches; breadth,  $10\frac{1}{8}$  inches. *Synopsis*, No. 365 (243); Stuart, III., ch. I., pl. 8, fig. 2.

## 2. Similar to last.

Height,  $10\frac{1}{8}$  inches; breadth,  $9\frac{1}{8}$  inches. *Synopsis*, No. 367 (254); Stuart, III., ch. I., pl. 8, fig. 2.

## THE ERECHTHEION.

The Erechtheion is an Ionic temple of a peculiar form, which stands near the north side of the Acropolis of Athens. It embodies in a structure of the end of the fifth century the shrines about which the Athenian religion had centred from time immemorial, and to this fact the anomalous character of the plan must be ascribed.

The building consisted of a central cella divided into three portions, and having a portico of six columns at the east end; a porch of six columns at the north-west corner; and a porch of Caryatids at the south-west. It was built of Pentelic marble, with the exception of the frieze, which had a ground of dark Eleusinian marble.

The temple is known to have been incomplete in 409 B.C. At this time a minute survey of the building was made, by order of the Assembly, and the result was recorded in an inscription which is now in the British Museum. (*C. I. G.* 160; Newton & Hicks, *Greek Inscriptions in Brit. Mus.*, xxxv.).

The east half of the building was devoted to Athenè Polias, whose archaic statue was placed in it.

The remainder of the building was associated with the cults of Poseidon, Erechtheus, Pandrosos, and others. The arrangement has been a subject of much controversy. The passage at the west of the cella probably contained altars of Poseidon (with Erechtheus), of Boutes, and of

Hephaestos; the tokens of Poseidon, namely the salt spring, and the marks of the trident, were either in the

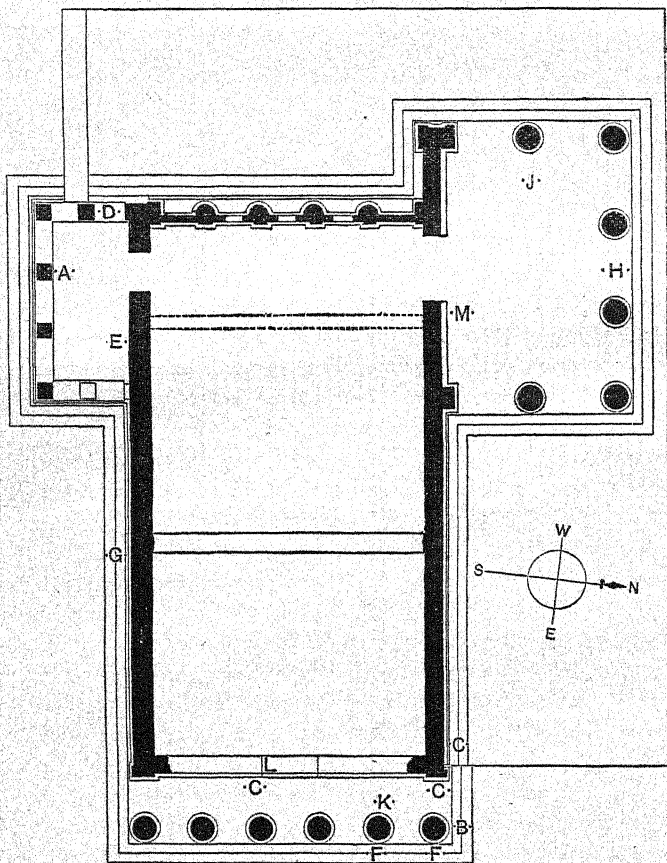


Fig. 18.—Ground Plan of the Erechtheion.

west central chamber or below the north portico. The south porch served as an additional entrance, but it also

contained the tomb of Cecrops. The Pandroseion, which contained the sacred olive-tree of Athenè, and a small shrine of Pandrosos, was annexed to the outside of the west end of the building.

The Elgin Collection contains several specimens of the architectural decorations of the Erechtheion. In the above plan (fig. 18), those parts of the building are indicated by letters from which fragments have been obtained. In some instances the exact position is uncertain.

For a discussion of the Erechtheion, see Harrison, *Mythology and Monuments of Anc. Athens*, p. 481.

407. So-called Caryatid, or Canephoros, *κανηφόρος* (fig. 19). One of the six female figures which served as columns in the southern portico of the Erechtheion. In the survey of the building these figures are called *Koræ*, "maidens." They have been called Canephori (see p. 149) by Visconti (*Memoirs on the Sculptures of the Earl of Elgin*, p. 122), and others. It is true that the maidens here represented are such as those represented on the Parthenon frieze. But there is nothing that specially connects them with the Canephori, or persons who bore the sacred vessels on their heads. By some writers they have been called Caryatids, on account of a statement of Vitruvius (i., chap. 1) that women of Carya, a town of Arcadia, were represented as architectural supports—a punishment which they incurred for betraying the Greeks to the Persians.

The figure here described wears a long chiton, which is drawn up under the girdle, falling in rich folds, and is fastened on each shoulder by a circular brooch. Attached to this is the diploïdion, which falls down before and behind. In front it falls to the waist; behind it would trail on the ground, if a part were not looped up to the shoulders, so as to make a deep fold, falling as low as the hips. The hair from the back of the head falls in a

thick mass between the shoulders, tied together with a band. The hair gathered from the forehead is woven into



Fig. 19.—Caryatid of the Erechtheion.

tresses. Two fall on each shoulder; the others are twisted round the head in the form of the *krobylos* (cf. p. 87).

*These figs. have their seawings along the sides.*

The arms are wanting from above the elbows. The right hand probably hung by the side, where the surface of the drapery is seen to have been protected from corrosion. The left hand has drawn from behind one corner of the diploidion.

The head supports a capital, consisting first of a pad or cushion (κύλη), such as was, and still is, used to support weights. (Compare the east frieze of the Parthenon, Nos. 30, 31.) From this the transition to the square abacus is effected by an egg and tongue and a bead and reel moulding.

This statue is admirably designed, both in composition and drapery, to fulfil its office as a part of an architectural design. While the massiveness of the draped figure suggests the idea that the support for the superimposed architecture is not structurally inadequate, the lightness and grace of the pose suggest that the maiden bears her burden with ease.

The original position of the figure is marked A on the plan. Four figures and part of a fifth still remain on the Acropolis. They are uniform in their general design, but differ slightly in pose and arrangement of drapery.

Pentelic marble; height, 7 feet 7 inches. Stuart, II., ch. II., pl. 19.  
*Mus. Marbles*, IX., pl. 6. Rayet, *Monuments*, No. 40; Mitchell, *Selections*, pl. 7; Murray, II., pl. 17; Wolters, No. 810; *Stereoscopic*, No. 115.

#### ARCHITECTURE OF THE ERECHTHEION.

408. Ionic column from the north end of the eastern portico of the Erechtheion (B on plan). This being a column from an angle of the building, the volutes occur on two adjacent sides, so as to present themselves both to the east and north view.

Height, 21 feet 7½ inches. *Synopsis*, Nos. 125-7, 110; Stuart, II., ch. II., pls. 4, 5, 6.



409. Capital of one of the pilasters (*antae*) and part of necking or wall-band from the east wall of the Erechtheion (C, C, C on plan). It is to be observed that the frieze on the pilaster, though analogous to that on the walls, differs from it in details which heighten the richness of the effect, and which assimilate the pilaster to the columns of the east portico, while the walls resemble the capitals of the north portico. Moreover, on the pilaster the carving of the frieze is raised above the surface of the courses, while on the wall it is set back from the wall face.

The slab on the right must be from the north-east angle of the Erechtheion. The three slabs next to it might belong to the east, north, or south sides, as regards the form and design. But the excellent preservation of the surface, as compared with that of the unprotected north-east angle, seems to show that these slabs are derived from the east wall, where they were protected by the portico.

It is interesting to note the numerous repairs in the series of slabs. They probably date from the time of the construction of the building, and were meant to make good what was broken by accident in the course of construction. On the north side of the pilaster, seven inches of the bead and reel moulding immediately surmounting the anthemion have been skilfully inserted in a groove and fastened with lead. On the east side of the pilaster one of the beads of the lower bead and reel moulding was attached by a plug, of which the hole remains. On the next slab on the left one bead of the upper bead and reel moulding was similarly added. On the second slab from the left, one tongue of the egg and tongue moulding, one piece of spiral connecting the anthemion and one bead were let into the marble. Traces of red colour remain in the upper part of the frieze on this slab.—*Elgin Coll.*

Height, 1 foot 7½ inches. The slab containing the capital of the pilaster is 6 feet in length. Of the other slabs, two are each

4 feet 3 inches in length. The fourth is broken on the right-hand joint, and measures 4 feet  $1\frac{1}{2}$  inches. *Synopsis* Nos. 252-255 (127-130). *Greek Inscriptions in Brit. Mus.*, I., p. 89, c, pl. 3, fig. 8. Stuart, II., ch. II., pl. 5. Inwood, *Erechtheion*, p. 110.

410. Fragment of frieze similar to last. Joint on left. Found on the north side of the Erechtheion.—*Inwood Coll.*

Height, 6 inches; breadth, 6 inches. *Synopsis*, No. 116. Inwood, *Erechtheion*, p. 138.

411. Fragment of leaf, bead and reel, and egg mouldings from the capital of a pilaster at the west side of the south portico of the Erechtheion (D on plan).—*Inwood Coll.*

Length, 1 foot  $2\frac{1}{4}$  inches; height,  $5\frac{1}{2}$  inches. *Synopsis*, No. 118.

412. Cymatium moulding from inner architrave of the south portico of the Erechtheion (E on plan).

Height,  $2\frac{1}{2}$  inches; length,  $7\frac{1}{2}$  inches. *Synopsis* No. 403. Inwood, *Erechtheion*, pl. 20. See also Stuart, II., ch. II., pl. 13.

413. Piece of architrave, probably part of the beam from the north angle of the east portico of the Erechtheion (F, F on plan). There is a joint on the left of this slab.—*Elgin Coll.*

Height, 2 feet 1 inch; length, 8 feet  $2\frac{1}{2}$  inches. *Synopsis*, No. 220 (85). Wilkins, *Prohusiones*, p. 29.

414. Piece of the architrave from the south wall of the Erechtheion, broken at each end (G on plan). It is connected with the preceding by a piece of moulding cast in plaster.—*Elgin Coll.*

Height, 2 feet 1 inch; length, 8 feet  $5\frac{1}{2}$  inches. *Synopsis*, No. 219 (291). Wilkins, *Prohusiones*, p. 29; *Greek Inscriptions in Brit. Mus.* I., pl. 3, fig. 9.

415. Piece of corona of cornice, from the north portico of the Erechtheion (H on plan). Although not derived from

the same part of the temple, this fragment has been placed in connection with the slabs of the architrave, Nos. 413, 414, in order to show the original effect. The space of two feet between the corona and the architrave was occupied by the sculptured frieze. This consisted of marble figures in relief attached by metal clamps on a ground of black Eleusinian marble. A few fragments are extant at Athens.

Length, 4 feet 7 inches; height,  $10\frac{1}{2}$  inches; breadth, 1 foot  $1\frac{1}{2}$  inches.

*Synopsis*, No. 289 (165). Stuart, II., ch. II., pls. 4, 5. For the frieze, see Brunn, *Denkmäler*, Nos. 31-33; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 361.

416. Coffe from the *lacunaria* of the north portico of the Erechtheion (J on plan).—*Elgin Coll.*

Height, 3 feet 2 inches; breadth, 3 feet  $5\frac{1}{2}$  inches. *Synopsis*, No. 108 (299). See Stuart, 2nd ed., II., p. 73, note.

417. Part of coffe of east portico of the Erechtheion. Found near the eastern portico (K on plan).—*Inwood Coll.*

Height, 1 foot 4 inches; breadth, 1 foot  $1\frac{1}{2}$  inches. *Synopsis*, No. 117. Inwood, *Erechtheion*, pl. 20.

418. Part of door jamb, perhaps from the eastern doorway of the Erechtheion (L on plan).—*Inwood Coll.*

Height, 1 foot  $2\frac{3}{4}$  inches; breadth,  $6\frac{1}{2}$  inches. *Synopsis*, No. 115. Inwood, *Erechtheion*, pl. 20.

419. Cast of console, *parotis*, from the doorway in the north portico of the Erechtheion (M on plan).

Height, 2 feet 3 inches. *Greek Inscriptions in Brit. Mus.*, I., p. 98, § 14, b. Wilkins, *Prousiones*, pls. 13, 14. *Journ. of Hellen. Studies*, XII., pl. 1.

420. Necking of Ionic column, copied from the columns of the east portico of the Erechtheion.—*Elgin Coll.*

Height,  $11\frac{1}{4}$  inches; diameter, 2 feet  $2\frac{1}{2}$  inches. *Synopsis*, No. 120 (306\*); *Elgin Room Guide*, II., No. A. 2.

### TEMPLE OF NIKÈ APTEROS.

The temple of Nikè Apteros (Victory without wings), or more correctly of Athenè Nikè, stood on the projecting eminence to the south of the approach to the Propylaea at Athens (Paus., i. 22, 4).

The building had remained uninjured till the close of the seventeenth century, and was seen in 1676 by the travellers Spon and Wheler. But not long after, probably about the year 1685, the temple was demolished by the Turks, and the materials were used to build a bastion on the spot where the temple had stood.

In 1835 Ludwig Ross, and the architects Schaubert and Hansen took down the bastion and reconstructed the temple as it now stands. A sufficient amount of the lower part had remained undisturbed to enable them to proceed with certainty.

The temple consists only of a single cella, opening to the east, but has four columns at each end (*tetrastyle amphiprostyle*). It stood on a podium of three steps. The exterior was surrounded by a small frieze, 1 ft.  $5\frac{1}{2}$  in. high, and measuring 26 ft. on its long sides, and 17 ft. 2 in. at the ends. The annexed cut (fig. 20) shows the plan of the temple. The arrangement of the slabs of the frieze has been most fully discussed by Ross, but is still uncertain in parts. The west frieze, according to Ross, consisted of the two slabs, Nos. 421, 422, in the Elgin Collection, and the return faces of two slabs of the north and south sides. Each return measures 1 ft. 7 in. The slabs, Nos. 421, 422, measure respectively 6 ft.  $8\frac{1}{2}$  in., and 6 ft.  $7\frac{3}{4}$  in. The total length, 16 ft.  $6\frac{1}{4}$  in., is thus nearly equal to the estimated length of the side. The distribution of the slabs belonging to the long sides is doubtful. No. 425, cast from a corner stone, certainly

belongs to the south side. Ross assigns No. 423 to the south side, No. 424 to the north side, on the hypothesis that the mounted horsemen on the same side proceed in the same direction. Kekulé (*Die Balustrade*, ed. 1869, p. 17) places them both on the south side, in an order more probable than that suggested by Hawkins (*Mus. Marbles*, ix., p. 29). The east side consisted of two

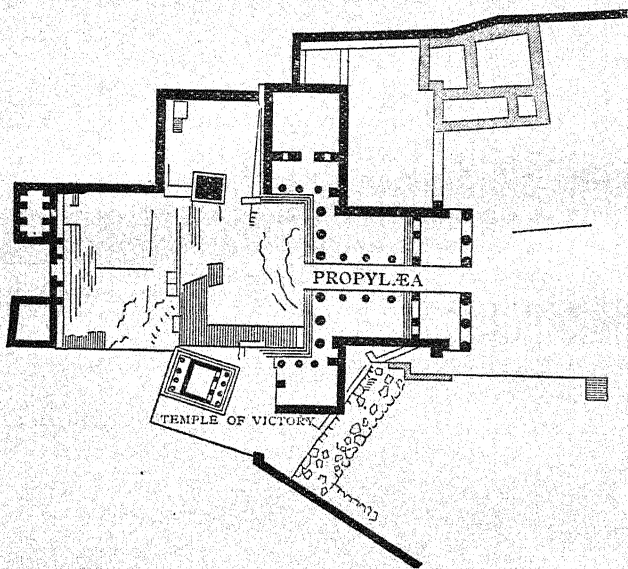


Fig 20.—Plan of the Propylaea and Temple of Wingless Victory.

slabs and two returns arranged similarly to those of the west.

The subject of the east side appears to be a council of Gods. The long sides each contained a battle between Greeks and a series of warriors, mounted and on foot, wearing Asiatic costumes and probably intended to represent Persians. The west side is generally taken to



represent a battle of Greeks with Greeks. Several attempts have been made to show that historical battles are represented on the frieze. Overbeck suggests that the three sides on which there are combatants belong to one battle, and he conjectures the battle of Plataea (479 B.C.), when Greeks defeated the Persians and their Greek adherents. Other writers, perhaps with more probability, deny that any definite battle is intended, and hold that we see merely a generalised representation of Athenians, victorious alike over Greeks and Barbarians.

It has been shown by Bohn (*Die Propyläen*, p. 31) and Doerpfeld on technical architectural grounds that the Temple of Victory was not contemplated in the first plans for the Propylaea, but that the form of the Propylaea was modified during the course of construction on account of it. The earliest date thus obtained for the beginning of the present building is about 432 B.C. There is nothing to show what time the temple took to build. In point of style there is a great resemblance between the sculptures of the frieze, and those of the frieze of the Erechtheion, of which a part was being worked, as we know from the inscription, in 409 B.C. The frieze of Nikè Apteros may perhaps be placed between 430 and 420 B.C.

Spon, *Voyage* (ed. 1679), II., p. 105; Wheler, *Journey into Greece*, p. 358; Stuart, II., ch. V., pls. 12, 13 (from drawings by Pars, now in the British Museum); Ross, Schaubert and Hansen, *Die Akropolis von Athen*; *Abth. I. Der Tempel der Nikè Apteros*, 1839; *Mus. Marbles*, IX., pls. 7-10; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 363; Bohn, *Die Propyläen der Akropolis zu Athen*, 1882; Murray, II., p. 179; Kekulé (and Bohn) *Die Reliefs an der Balustrade der Athena Nikè*; Wolters, Nos. 747-760. For Doerpfeld's views, see Harrison, *Mythology and Monuments of Anc. Athens*, p. 356. For further references see Wolters, p. 284. A photographic view of the temple is given by Baumeister, fig. 1234; and of Nos. 421 to 424 in *Stereoscopic*, No. 121.

## THE WEST FRIEZE.

421. The return of a slab of the north side, now at Athens, formed the left end of the frieze, and contains two figures advancing to the right to join the fray (Ross, pl. 11. h.). This is followed by slab No. 421, containing a battle of Greeks. In the first group on the left two warriors are engaged in vehement combat. The warrior on the left supports with his right knee the shoulder of a wounded comrade who has fallen at his feet and leans on his right arm. In the next group are two antagonists fighting over the body of a dead combatant, then a warrior who has overthrown his adversary and treads him down with his left foot. He raises his right hand to inflict the mortal wound, and may perhaps have grasped the victim's right wrist with his left hand. In the background is a trophy which appears to consist of a trunk of a tree, to which a helmet, shield, and cuirass have been attached. On the right of the slab is a warrior pursuing a foe flying to the right.—*Elgin Coll.*

Pentelic marble; height, 1 foot 5½ inches; length, 6 feet 8½ inches.

*Synopsis*, No. 160 (259); Ross, pl. 11, i.; *Mus. Marbles*, IX., pl. 9; Baumeister, fig. 1240; Brunn, *Denkmaeler*, No. 118.

422. The first figure on the left of the slab appears to be hastening to the assistance of the flying warrior on the right of the slab just described. Next is a complicated group of five warriors fighting for the body of a wounded man. The latter has sunk helplessly on the ground. He is half raised and clasped under the arms by a friend who attempts to draw him away; a foe tries to seize an ankle, and covers himself meanwhile with his outstretched shield. More in the background two adversaries are engaged in hot combat. The warrior on the left probably had a sword, and that on the right a spear. A friend of the

fallen man hastens up from the left. The right thigh of this figure, which is now wanting, is preserved in a drawing by Pars.

On the right are two pairs of combatants. In one of these groups a warrior, who has fallen on his right knee, tries to defend himself with his shield, while with the right hand he seizes a stone. The antagonist has his right arm raised to strike, perhaps with a battleaxe, and seizes with his left hand the shield of the kneeling figure. On the right of the slab one of the warriors flies before the assault of his antagonist, whose arms are both raised to strike him.—*Elgin Coll.*

Pentelic marble; height, 1 foot  $5\frac{1}{2}$  inches; length, 6 feet  $7\frac{3}{4}$  inches.

*Synopsis*, No. 161 (260); Ross, pl. 11, k.; *Mus. Marbles*, IX., pl. 10; Overbeck, *Gr. Plast.*, 3rd. ed., I, fig. 81, p. q.; Baumeister, fig. 1239; Brunn, *Denkmaeler*, No. 118.

On the right of the slab described was the return of the corner slab of the south side, with a combat of two warriors.

Ross, pl. 11, l.; Overbeck, *Gr. Plast.*, 3rd ed., I, fig. 81, r.

There is a considerable variety of costumes on the west side of the frieze. Some of the figures are nude; others wear the chlamys only, the chiton only, or the two garments together. The chiton is sometimes worn on both shoulders, and sometimes only on one shoulder. The warriors are for the most part armed with helmets and large bucklers. In two instances a cap of a flexible material is worn instead of a helmet. None, however, of the costumes are non-Hellenic; and further the attempt made by Overbeck (i. p. 365), to show that the helmet of the figure on the extreme right of the frieze is distinctively Boeotian, is untenable (Wolters, p. 284).

## THE NORTH AND SOUTH FRIEZES.

423. Slab containing a part of the battle between Greeks and Persians. In the first group on the left, a Persian has fallen on his right knee, raising his right arm to defend his head. The antagonist presses his left foot on the right thigh of the Persian, raising his right arm for a spear thrust, and probably seizing the hair of the Persian with his left hand. Next is a group of two Persians and a Greek. One of the Persians lies dead on the ground; his mounted comrade urges his horse against the Greek, who draws back, and raises his arm to strike with a battle-axe.

The next group is composed of two Persians on foot and a Greek. In the centre is a wounded Persian, who has been forced down on his left knee and extends his arms forward in entreaty to the Greek, who drags him along, grasping the head of the Persian with his left hand. The right hand of the Greek must have held either a spear or a sword. On the right the other Persian turns back to defend his fallen comrade against the Greek. Both arms are raised to strike, and probably wielded a battle-axe. At his left side hangs a quiver. On the extreme right is a Greek moving to the right in pursuit of a flying Persian of whom only the leg and part of the drapery round the loins remain. The ground on which this scene takes place is rocky.—*Elgin Coll.*

Pentelic marble; height, 1 foot 5½ inches; length, 5 feet 10 inches.

*Synopsis*, No. 158 (258); Ross, pl. 12, o; *Mus. Marbles*, IX., pl. 7; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 81, i-1; Baumeister, fig. 1237; Brunn, *Denkmaeler*, No. 117.

424. The first pair of combatants on the left are a Persian, who has fallen on his right knee, and who holds up a shield in the form of a crescent, on his left arm to defend himself, and his antagonist, who advances from the right.

Next is a combat between a Greek on foot and a mounted Persian. The latter draws back his right hand, which must have been armed with a spear aimed at the Greek advancing from the left. The horse of the Persian rears as if to strike down with his forefeet the left arm of the Greek, which is thrust forward, protected by his shield. A dead Persian lies on the ground.

Behind the mounted Persian is a comrade, hastening to the left, and pursued by a Greek of whom nothing remains except part of his shield and of the drapery round his loins. This closes the scene on the right.—*Elgin Coll.*

Pentellic marble; height, 1 foot  $5\frac{1}{2}$  inches; length, 6 feet  $1\frac{1}{4}$  inches.

*Synopsis*, No. 159 (257); Ross, pl. 12, fig. g; *Mus. Marbles*, IX., pl. 8; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 81, m, n; Baumeister, fig. 1238; Brunn, *Denkmaeler*, No. 117. On the position of these slabs, cf. p. 240.

425. A plaster cast from one of the slabs now in position on the temple. On the left is a mutilated group representing a Greek warrior turning to assist a comrade who has fallen on his right knee. Next is a Greek moving forward to pursue a mounted Persian who is flying to the right. On the extreme right a Persian on foot flies in the same direction. A slain Persian lies in the foreground. The position of this slab on the temple at the south-east angle is fixed by the relief on its return face which is part of the composition of the eastern front. This return is not given in the cast here described.

Height, 1 foot  $5\frac{1}{2}$  inches; length, 3 feet  $11\frac{1}{4}$  inches. Ross, pl. 12, fig. a; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 81, g, h; Murray, II., pl. 16, fig. 1.

The dress of the Persians in this frieze is the usual chiton with long sleeves, girt at the waist, and close-fitting trousers, *anaxyrides*. One of them, the kneeling figure in No. 424, wears a quiver and bow case, *gorytos*, from which



appears the end of his bow, and two others wear quivers. The only Persian whose face is preserved is bearded, and wears the Persian headdress, the *kidaris*. The heads and weapons of both sets of combatants have been nearly all destroyed. Some of the Greeks are armed with the Argolic buckler. Others have a chlamys wound round the left arm or hanging loose from the body.

### CASTS FROM THE BALUSTRADE OF THE TEMPLE OF NIKÈ APTEROS.

The temple of Nikè Apteros stood on a lofty projecting bastion, as may be seen from the model of the Acropolis. This bastion was surrounded for safety with a breast-high parapet, consisting of a frieze of sculpture in relief, facing outwards, surmounted by a bronze screen. Several fragments of the frieze or balustrade were discovered on the site, in 1835. (Ross, pl. 13.) Additional fragments were found by Beulé in 1852, and in more recent excavations to the east of the temple of Nikè, and on the south slope of the Acropolis. They are preserved in the Acropolis Museum at Athens.

The sculptures are too mutilated to be arranged in one composition. It is evident, however, that the frieze consisted of figures of Victories, variously engaged. Some lead bulls to sacrifice, while others are erecting or decking trophies in the presence of Athenè.

There is some uncertainty as to the date of the frieze. It cannot be older than the temple, and therefore not earlier than 432 B.C. Kekulé (*Balustrade*, p. 22), and Wolters (p. 289) hold that the frieze was produced immediately after that date. But a more admissible view is that which puts the balustrade at the very close of the fifth century. If the different fragments of the balustrade are examined, they seem to reveal a combination of

various schools and methods. No. 426, severely draped in chiton and diploidion, seems to have the somewhat stiff dignity best seen in sculptures of the Temple of Zeus at Olympia, but occasionally suggested by the Parthenon sculptures. The figures of Athenè (Kekulé *Balustrade*, pl. ii.), have the spirit of the Parthenon frieze. In No. 427 and No. 428, the artist dwells on and emphasises the nude form, displaying it through transparent drapery in a manner that may well be supposed to have been that of the transition from Pheidias to Praxiteles. Finally, in the figure leading the bull (No. 429), there is a florid wealth of drapery, which, among early works, only finds a partial analogy in the frieze of Phigaleia, and which appears more akin to the Nikè of Samothrace than to Attic work of the fifth century. This want of uniformity in style suggests a time of transition in which the traditions of the school of Pheidias were still to some extent operative, while newer tendencies were beginning to make themselves felt. Perhaps also they indicate that the work was spread over a space of several years, such as might be expected in the troubled close of the fifth century B.C.

Height of Balustrade, 3 feet 2 inches. Ross, p. 17, pl. 13 (cf. ante, p. 241); Michaelis, *Arch. Zeit.*, 1862, p. 249. All the materials are collected by Kekulé, *Die Reliefs an der Balustrade der Athena Nike* (1881), which superseded Kekulé, *Die Balustr. d. Tempels d. Athena Nike* (1869). See also Overbeck, *Gr. Plast.*, 3rd ed., I., p. 369; Murray, II., p. 186; Wolters, Nos. 761-804. *Stereoscopic*, Nos. 158-160.

426. Victory standing, half turned to the left. She holds a greave in her left hand, with which she was probably decking a trophy. She wears a leather helmet.

Kekulé, *Balustrade*, pl. 5, fig. R; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82.

427. Winged Victory turned to the left stoops forward, raising her right foot in order to adjust or unfasten her

sandal. A somewhat similar incident is seen on the Parthenon frieze, (west side, No. 29). There, however, the figure has his foot resting on a rock, while here the Victory balances herself on the left foot with the right leg high in the air, in a position of effort such as does not occur on the frieze of the Parthenon.

Ross, pl. 13, figs. B, Bb; Kekulé, *Balustrade*, pl. 4, fig. O; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82; Murray, II., pl. 16, fig. 4; Brunn, *Denkmaeler*, No. 35. The meaning of the subject is not known. In the ritual inscription of Andania the initiated are ordered to have bare feet, and possibly the Victory is supposed to be removing her sandals before entering a shrine. Dittenberger, *Syll.*, 388, 15, cf. *ibidem*, 357, 25.

428. Winged Victory standing turned to the left, the right arm advanced. The right hand and all the left arm being broken away, the motive of this figure has not been ascertained, but probably the Victory was decking a trophy.

Kekulé, *Balustrade*, pl. 4, fig. M; *Arch. Zeit.*, 1862, pl. 162; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82; Brunn, *Denkmaeler*, No. 35.

429. Two winged Victories about to sacrifice a bull, which one of them is holding back as it springs forward. The other Victory leads the way, moving to the right.

Ross, pl. 13, fig. A; Kekulé, *Balustrade*, pl. 1, fig. A; Overbeck, *Gr. Plast.*, 3rd ed., I., fig. 82; Murray, II., pl. 16, fig. 3; Brunn, *Denkmaeler*, No. 34.

### THE CHORAGIC MONUMENT OF LYSICRATES.

The Choragic Monument of Lysicrates is a small edifice which presents one of the earliest examples of the use of the Corinthian order in Greek architecture. It may be

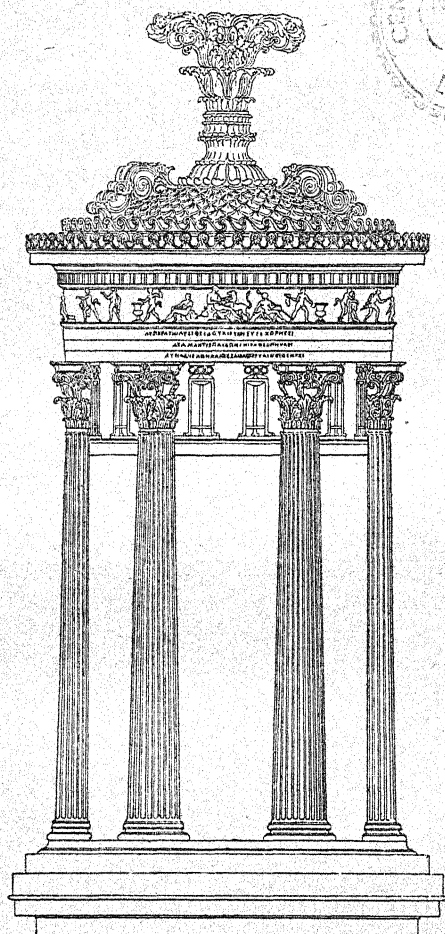


Fig. 21.—The Choragic Monument of Lysicrates. (After Stuart.)

thus described. On a square basement is a cylindrical structure resting on six Corinthian columns. Between them are six equal panels of white marble closely joined; at each vertical joint a Corinthian column has been fitted, so as to project more than half its diameter. Between the capitals were figures of tripods in relief, of which only one now survives. Above the colonnade is the entablature and a cupola or *tholos*; this is in the form of a tiling of laurel-leaves richly decorated round the circumference with a double row of projecting ornaments. From the apex of the roof rises a mass of foliage arranged in a triple form, on the three most projecting leaves of which was placed a bronze tripod, dedicated by a choragos, who had provided a victorious chorus. An inscription on the architrave immediately below the figure of Dionysos furnishes the name and date of the dedicator. It runs,\* "Lysicrates of Kikynna, son of Lysitheides, was Choragos. The youths of the tribe Acamantis were victors, Theon was the flute player, Lysiades an Athenian was the instructor of the Chorus, Euainetos was Archon." The mention of this magistrate fixes the date of the monument to B.C. 335-4.

The building still stands in its original position at Athens, below the eastern side of the Acropolis and a little to the north-east of the theatre of Dionysos. In antiquity it stood in a street called "the street of tripods" (Paus. i. 20, 1), because of the number of tripods which were there dedicated to Dionysos. At least as early as the 15th century the building was popularly known as the Lantern of Demosthenes. In the 17th and 18th centuries it was built into the wall of the French Capuchin monastery, and the interior served as the library of the Superior.

\* C. I. G. 221; C. I. A., II., 1242. Λυσικράτης Λυσιθείδου Κικυννέως  
ἐχορήγει. Ἀκαμαντὶς παίδων ἐνίκᾳ. Θέων ἤδλει. Λυσιάδης Ἀθηναῖος  
ἐδίδασκε. Εὐαῖντος ἄρχε.



The monastery was burnt in 1821, and the only trace of it is in a few tombstones of French citizens lying near. The monument now stands in an open square. Lord Elgin's casts are the best record of the frieze, as the sculptures, which are of Pentelic marble, have suffered considerably in the last ninety years.

The subject of the frieze here described is the victory of Dionysos over the Tyrrhenian pirates who had kidnapped him from Chios with the intention of selling him as a slave. The God revenged himself by transforming the pirates into dolphins, a myth which is to be found in the Homeric Hymn to Dionysos (No. vi.) and elsewhere (Ovid, *Met.* iii. 650; Nonnus, *Dionys.* xlv. 102; Philostr. *Im.* i. 19, &c. Cf. *Gaz. Arch.* 1875, p. 7). In the frieze the moment is represented when this transformation took place. According to Homer and most other writers, the event happened on board the ship, and the pirates were first terrified by a miraculous appearance of vines and wild beasts. The sculptor has preferred to represent the scene as passing on the rocky shore on which the pirates found Dionysos (*Hom. Hymn.* vi. l. 2) and has made Satyrs help in the vengeance. The subject is thus made to adapt itself to the requirements of sculpture. For a vase with a representation of the literary form of the legend, see Gerhard, *Auserlesene Vasenbilder*, i., pl. 49; Harrison, *Mythology and Monuments of Anc. Athens*, p. 251. An intaglio, with a pirate half transformed, as on the frieze, is engraved in the *Gaz. Arch.* 1875, p. 13.

It is convenient to take the architectural remains of Athens consecutively, and the monument of Lysicrates has therefore been inserted in this place. But the accurately ascertained date (335 B.C.) is a century later than the Parthenon, and it is easy to discern the change that has taken place. The form of Dionysos is becoming softer and more effeminate. The Satyrs on tip-toe

belong to a scheme not introduced in the 5th century sculpture; more free play of humour is admitted. At the same time Attic schemes of composition present themselves, which had already come into use in the time of Pheidias.

This frieze is a remarkable example of the Greek power of combining variety and symmetry. On the right and left of Dionysos the groups correspond with great accuracy, but the correspondent groups always differ one from another. On each side of the God we have an attendant Satyr; a Satyr with a crater; a Satyr watching the conflict; a Satyr hastening to join it; a Satyr kneeling on a pirate; a Satyr about to strike a pirate thrown to the ground; a Satyr breaking off a branch from a tree; a pirate, half transformed, leaping into the sea. The remainder of the frieze is less exactly symmetrical.

Wheler, *Journey*, p. 397; Spon, *Voyage* (ed. 1679), II., p. 132. A view of the monument from the monastery garden is shown in Stuart, I., chap. IV., pl. 1. The view from the street is in Le Roy, *Ruines*, pl. 13. A view of the interior used as a library, Dodwell, *Tour*, I., pl. facing p. 289. A view subsequent to the destruction of the monastery is given, *Exp. de Morée*, III., pl. 96. For the present state of the monument see Harrison, *Mythology and Monuments of Anc. Athens*, p. 245. The original frieze is of Pentelic marble; height,  $10\frac{1}{2}$  inches. Stuart, I., ch. IV., pls. 1-26. Stuart's drawings which are freely restored are the basis of the inaccurate plate in Stuart, 2nd ed., Vol. I., ch. IV., pl. 30. The illustrations in most of the text-books are derived from the latter plate; e.g., Müller, *Denkmäler*, pl. 37; Overbeck, *Gr. Plast.*, 3rd ed., II., p. 91. These works all repeat an erroneous order of the two groups of No. 8, which spoils the symmetry of the frieze; cf. Murray, II., p. 333. An independent and more accurate publication is that in *Mus. Marbles*, IX., pls. 22-26, taken from the Elgin casts. See also Ellis, *Elgin Marbles*, II., pp. 79-87. The British Museum also possesses a careful series of drawings from the sculptures, by Lord Elgin's artist, Lusieri. *Report of the Elgin Committee, appendix*, p. xli.; Walters, No. 1328.

430. 1. In the centre of the composition is Dionysos turned to the left, reclining on a rock over which drapery is thrown. He leans on his left elbow; with his right hand he caresses a panther which fawns on his knees. In the left hand Dionysos appears to have held a cup and a thyrsos, of which traces appear behind his left shoulder. This figure is now entirely destroyed on the original. There is a considerable resemblance in the pose of Dionysos to that of the so-called Theseus of the east pediment of the Parthenon. On either side of Dionysos is a Satyr, seated on lower rocks. The Satyr on the right clasps his left knee with both hands. (Compare the figure on the east frieze of the Parthenon No. 26). His head was probably turned towards Dionysos. The Satyr on the left of the God rests his left hand on the rock behind him; his right knee is bent and the right leg drawn up under it; in his right hand he holds a thyrsos; his body and head are turned to the right.

*Mus. Marbles, IX., pl. 24.*

2. Next on the left is a Satyr advancing over rocky ground towards a large crater; in his right hand he holds an oinochoè, with which he is about to take wine from the crater; in his left hand has been a phialè; a fawn skin, *nebris*, hangs from his left shoulder. His head appears to have been turned towards Dionysos. On the opposite side of the vase stands a Satyr turned to the left, resting his elbows on the stump of a tree, over which is thrown a panther's skin; the top of a thyrsos appears above his right shoulder. He appears to have been bearded.

This figure looks on at the destruction of the pirates which is represented in a series of groups on the left, and which we must suppose to have taken place on a rocky shore overlooked by the higher ground on which Dionysos reclines.

*Mus. Marbles, IX., pl. 24.*

430. 3. A Satyr advances to the left with a burning torch, with which he is about to assail the fallen pirate of the next group. This Satyr is nude and bearded. His head is bound with a diadem. The head and left leg are now lost on the original. The next group on the left represents a pirate thrown on his hands and knees upon the rocks. On his back kneels a Satyr whose right arm is upraised to strike his prostrate foe with some weapon which is not clearly shown in the relief, but which was probably a pedom, or perhaps a branch. The Satyr has a panther's skin floating in the air, at his back. Between the legs is a lump of plaster, which is due to a fault in the moulding.

*Mus. Marbles, IX., pl. 23.*

4. Next on the left is a bearded Satyr, who draws back to the right, to collect his force for a blow, with his thyrsos. Meanwhile he looks back at a pirate on his left, who kneels with his hands tied behind him, and looks round towards the Satyr in helpless terror. A panther's skin, hanging from the left shoulder of the Satyr, floats in the air at his back.

*Mus. Marbles, IX., pl. 23.*

5. The next figure on the left is a bearded Satyr who turns to the right kneeling on his left knee, set in the fork of a tree close to the edge of the sea; with both hands he is breaking off a branch. His panther's skin floats in the air behind his back. His right foot stands in shoal water, which is indicated by curling waves. Behind him on the left is a pirate, whose body to the waist is transformed into a dolphin, and who leaps head foremost into the sea.

*Mus. Marbles, IX., pl. 23*

Between No. 5 and No. 6 is about a yard of frieze, wanting in the cast. This is given, freely restored, by Stuart. An accurate drawing by Lusieri is preserved in the Museum (Plate ix.). A bearded Satyr holds out a torch and pursues a pirate who runs away at full speed. A hole has been cut between them for the insertion of a beam. A rock and tree separate this group from the following, No. 6.

6. This group is rather better preserved in the drawing of Lusieri than in the cast. A young pirate is seated on the ground leaning on his left arm. The right hand is extended in supplication to the bearded Satyr, who is dragging him seawards by the foot. A hole has been cut through the figure for a beam. The Satyr stands in the waves. Behind him a pirate, half transformed, is in the act of leaping into the sea. This figure is now almost destroyed in the original. As it is leaping to the right, it belongs strictly to that part of the circular frieze which represents the scene on the right of Dionysos.

*Mus. Marbles, IX., pl. 22.*

7. On the right of the central group (No. 1) is a bearded Satyr moving to the right towards a large crater. In his right hand he holds up an oinochoë or wine jug. His left is extended over the crater and holds a phialè. This figure appears to be bearded, though it is drawn as beardless by Lusieri; the head is now wanting. Next on the right are two Satyrs, each wearing a panther skin. The Satyr on the left turns to the right and extends his right hand towards the second Satyr, as if giving him an order. The latter looks round to the left, as if to receive the order, while he is hastening to the right with both hands raised, as if pointing.

*Mus. Marbles, IX., pl. 25.*



- 430.8. Next on the right is a prostrate pirate, on whose buttock a bearded Satyr is kneeling with his left knee, while he holds the pirate's hands, as if to tie them behind his back. The pirate kneels on the rock, with his head pressed upon the ground and turned towards the spectator.

The next group on the right is composed of a Satyr, who has thrown a pirate backward on the rock, and is about to strike him with a pedom or club. The pirate has his left knee bent under him, and leans back on his right elbow: he advances his right foot and left arm to defend himself. He is drawn by Lusieri with a negro face and pointed ear. The ear seems pointed, but it is manifest that the features are wrongly drawn. The head is now wanting on the original. The Satyr has his body facing to the front and inclined to the left with the right leg advanced: his right hand is raised to the level of his head. The action shows that he is about to swing his body round to give effect to the blow which he is aiming at the pirate. On his left arm is the panther's skin, worn as a shield.

*Mus. Marbles, IX., pl. 25.*

9. In the next group are a Satyr and a transformed pirate, separated by a tree which marks the edge of the rocky shore, as at the opposite side of the frieze. The Satyr stoops forward, breaking off with both hands a branch of the tree, which he is about to use as a weapon. He is bearded. The right leg is now wanting on the original. The pirate darts head foremost into the water, pressing his feet against the trunk of the tree.

*Mus. Marbles, IX., pl. 26.*

10. On the right of the transformed pirate is a group representing a Satyr about to strike with a branch of a

tree a pirate seated on the ground, whose head he draws back with his left hand, brandishing in his right hand the branch held behind his neck; from the left arm of the Satyr hangs his panther's skin. He is bearded. In the drawing of Lusieri he has an ivy wreath and pointed ears. On the original this group is mutilated almost beyond recognition. The last group on the right is composed of a Satyr darting forward with a lighted torch, which he is about to apply to a pirate seated on a rock with his hands tied behind his back. A large serpent behind the pirate has fastened its fangs on his right shoulder, and has one coil between his right arm and his back. The pirate looks round in agony towards his assailants. The serpent suggests the form of the legend usually current, in which Dionysos is assisted by strange monsters. According to Nonnus, *Dionys.*, xlv., l. 134, the ropes of the rigging of the ship turned to serpents.

431. Cast from the capital of a column of the Choragic Monument of Lysicrates.

Height, 2 feet  $\frac{3}{4}$  inches. *Synopsis*, No. 360\*. See Stuart, I., ch. IV. pl. 6, fig. 1.

### THE CHORAGIC MONUMENT OF THRASYLLOS.

432. The statue of Dionysos, here described, originally decorated a choragic monument, of which some scanty remains may still be seen below the southern wall of the Acropolis of Athens, and immediately above the Dionysiac theatre. The monument was in the form of a portico, the architrave of which rested on three pilasters which masked the entrance to a cavern in the rock. Until removed by Lord Elgin the statue stood above the façade. Since the removal of the statue the portico itself has been destroyed,

and at present only the base and lower portions of the pilasters stand in position, while fragments of the inscription lie close at hand. We learn from the inscription on the centre of the face of the monument that it was dedicated by Thrasylos to commemorate the victory gained by his tribe in the dramatic contest in which he was himself choragos, in the archonship of Neaichmos (320 B.C.); *C. I. G.*, 224; *C. I. A.*, ii., 1247. On the right and left were inscriptions recording the dedication of tripods by Thrasykles, son of Thrasylos, who was agonothetes in the archonship of Pytharatos (271 B.C.); *C. I. G.*, 225, 226; *C. I. A.*, ii., 1292, 1293. At some date intermediate between these two, probably about 310 B.C., the state had assumed the burden of providing the chorus, and the agonothetes or director of the contest took the place of the choragos, or provider of the chorus. (Hermann, *Lehrb. d. Griech. Antiq.*, Müller's ed., iii., pt. ii., p. 339.)

It has commonly been supposed that the statue belongs to the dedication of Thrasylos. Stuart made the infelicitous conjecture that it held the votive tripod on its lap. The most recent writer on the subject, Reisch (in the *Athenische Mittheilungen*, xiii., p. 383), conjectures that the monument of Thrasylos was originally surmounted by a pediment on which was a tripod; and that the pediment was removed by Thrasykles, who placed the statue in the centre, and bases for his tripods at the sides. It is left unexplained what became of the tripod of Thrasylos. From the style of the statue we cannot decide between the two dates. Reisch well points out that in composition and spirit there is an attempt, only partially successful, to preserve the manner of Pheidias as seen in the Parthenon pediments. The figure is majestic, but the drapery is rather heavy. The influence of the younger Attic school hardly makes itself felt.

The statue is that of a colossal seated figure, the head, arms, and right foot to the instep wanting. The body is clad in a talaric chiton, over which is a panther's skin, passing like a scarf from the left shoulder to the right side, and bound round the waist by a broad girdle, under which is seen the panther's face and teeth; an ample mantle passes from the back of the figure over the lower limbs, falling in rich folds across the lap. The head and left arm of this statue were of separate pieces of marble, and were originally morticed to the body. The head was wanting as early as the visit of Spon and Wheler to Athens in 1676. On the left thigh is a sinking about 6 inches deep, 5 long, and  $1\frac{1}{2}$  wide, in which some object may have been inserted, but which may have been used when the statue was being placed in position. On the drapery of the left shoulder there is a hole for a rivet. It seems probable that the God was represented with a lyre, the base of which rested on his left thigh. This instrument was the attribute of Dionysos Melpomenos (see Gerhard, *Ant. Bildwerke*, text, p. 240), and the costume of the figure seems assimilated to that of a citharist.—*Elgin Coll.*

Pentelic marble; height, 6 feet 3 inches. The stone is roughly hewn out at the back to lighten the figure. Wheler, *Journey*, p. 368; Le Roy, *Ruines*, pl. 8; Stuart, II., ch. IV., pls. 3, 6; *Mus. Marbles*, IX., pl. 1; Ellis, *Elgin Marbles*, II., p. 90; Overbeck, *Gr. Plast.*, 3rd ed., II., p. 94; Reisch, *Athenische Mittheilungen*, XIII. (1888) pl. 8, p. 383; *Stereoscopic*, No. 114; Brunn, *Denkmäler*, No. 119.

## THE PROPYLAEA.

The Propylaea, or gateways to the Acropolis, were constructed by Mnesicles under the administration of Pericles, in the five years 436-431 B.C.

The main portion of the building consisted of two Doric portions, facing respectively inwards to the Acropolis and outwards. These were connected by a series of Ionic columns. The entrance was flanked on each side by wings (see the plan, fig. 20). The Elgin Collection contains a few architectural remains from the building. A portion of the cedar dowels which connected the drums of the columns of the Propylaea may be seen in the Bronze Room.—*Presented by A. W. Franks, Esq.* Cf. Dodwell, *Tour*, I., p. 313.

433. Capital of Doric column from the Propylaea. It is impossible to tell from the dimensions whether this capital is derived from the internal or external portico.—*Elgin Coll.*

Pentelic marble; width of abacus, 5 feet 5½ inches. *Synopsis*, No. 130 (206). Stuart, II., ch. V., pl. 7, fig. 1. Penrose, *Athen. Architecture*, ch. X., pl. 31; Bohn, *Die Propyläen*, pls. 11, 13, fig. 2.

34. Piece of drum of Ionic column from the inner order of the Propylaea.—*Elgin Coll.*

Pentelic marble; height, 1 foot 4½ inches; diameter, 3 feet ½ inch. *Synopsis*, No. 129. Penrose, *Athen. Architecture*, ch. X., pl. 32.

435. Part of band for supporting the beams of the ceiling in the central hall of the Propylaea. There are considerable remains of the painted mouldings.—*Elgin Coll.*

Pentelic marble; height, 1 foot 7½ inches; length, 3 feet 10½ inches. *Synopsis*, No. 131 (308). Stuart, II., ch. V., pl. 8, fig. 1; Bohn, *Die Propyläen*, pl. 12, fig. 6.



MISCELLANEOUS ARCHITECTURAL  
FRAGMENTS.

436. Capital of one of the antae from the small Ionic temple near the Ilissos seen by Stuart, but destroyed since his time in 1780.—*Elgin Coll.*

Height, 1 foot  $\frac{1}{8}$  inch; breadth, 2 feet  $\frac{1}{2}$  inch. *Synopsis*, No. 170 (174).  
Stuart, I., ch. II., pl. 8, fig. 1. See also Leake, *Topography of Athens*, 2nd ed., p. 250.

437. Moulding with anthemion, plait, maeander, and leaf, bead and reel patterns. Found near the south-east *anta* of the Erechtheion.—*Inwood Coll.*

Height, 8 $\frac{1}{2}$  inches; breadth, 6 $\frac{3}{4}$  inches. *Synopsis*, No. 407. Inwood, *Erechtheion*, pl. 26, p. 138.

438. Antefixal ornament or acroterion from the temple of Demeter at Eleusis. For a similar ornament see Kinnard in Stuart's *Antiquities of Athens*, 2nd ed., iii., pl. 1, p. 53.—*Elgin Coll.*

Pentelic marble; height, 3 feet 7 $\frac{1}{2}$  inches. *Synopsis*, No. 169 (173);  
Laborde, *Le Parthénon*, pl. 27.

439. Ornament of roof-tile, *kalypter anthemotos*. Purchased by Inwood at Athens.—*Inwood Coll.*

Pentelic marble; height, 8 $\frac{3}{4}$  inches. *Synopsis*, No. 417. Inwood, *Erechtheion*, pl. 28, fig. 3, p. 144.

440. Ornament of roof-tile. Probably purchased by Inwood at Athens.—*Inwood Coll.*

Pentelic marble; height, 10 $\frac{3}{4}$  inches. *Synopsis*, No. 412. Inwood, *Erechtheion*, pl. 28, fig. 2, p. 144.

441. Ornament of roof-tile, found "on the gable of a small Greek church, that appears to have been on the site of

a temple" "in the gardens at Athens, beyond Mount Anchesmus."—*Inwood Coll.*

Pentelic marble; height,  $8\frac{1}{2}$  inches. *Synopsis*, No. 411. Inwood, *Erechtheion*, pl. 23, p. 131.

442. Ornament of roof-tile found built into a modern house near the Choragic Monument of Lysicrates.—*Inwood Coll.*

Pentelic marble; height, 11 inches. *Synopsis*, No. 413. Inwood, *Erechtheion*, pl. 28, fig. 5, p. 144.

443. Capital of Ionic column discovered by Inwood built into the wall of a small Greek chapel called Agia Marina on the left bank of the Ilissos at Athens. This is probably the site of the temple of Artemis Eucleia mentioned by Pausanias (i., 14, 5, and compare ix., 17, 1). Roses are sculptured in the eyes of the volutes. Inwood remarks (p. 136) that the central enrichment over the cymatium between the volutes is unusual. From the absence of mortices by which the capital could be secured to the architrave or to the shaft, he infers (p. 133) that this capital may have belonged to some sepulchral stèle or other work, where great strength of construction was not required. Bötticher, who engraves this or a similar capital, is of the same opinion. The opposite face of the capital is nearly all broken away.—*Inwood Coll.*

Pentelic marble; width from centre of volute to centre of volute,  $12\frac{3}{4}$  inches. *Synopsis*, No. 398. Inwood, *Erechtheion*, p. 132, pls. 24–25. Bötticher, *Tektonik*, pl. 30, fig. 7, text, p. 299.

444. Volute of Ionic capital. Inwood (p. 128) states that it was found near the site of the temple of Nikè Apteros, and that from its scale it probably belongs to that temple. This, however, is not the case, as may be seen by comparing this fragment with the capital of the temple of Nikè Apteros in Ross, *Akropolis von Athen*, pls. vii., viii. The pulvinus of this capital is ornamented with leaves, as

in the example from Athens in Bötticher's *Tektonik*, pl. 31, fig. 5, text, p. 299.—*Inwood Coll.*

Pentelic marble; height, 1 foot; breadth,  $9\frac{1}{2}$  inches. *Synopsis*, No. 404, where it is incorrectly described as a capital from the temple of Nikè Apteros. Inwood, *Erechtheion*, pl. 21.

445. Volute of Ionic capital, which according to Inwood (p. 127) was found in a wall below the north side of the Acropolis at Athens. In the eye of this volute a rose is sculptured in relief. In the capitals of the Erechtheion there was a similar rose of bronze gilt, for which a recess is carved in the marble.—*Inwood Coll.*

Pentelic marble; height,  $7\frac{3}{4}$  inches; breadth, 9 inches. *Synopsis*, No. 410. Inwood, *Erechtheion*, pl. 20; Bötticher, *Tektonik*, text, p. 299.

446. Fragment of the shaft of a column which was fluted with twenty-four flutes, the diameter being about two feet two inches. The dimensions differ from those of the columns of the Erechtheion.—*Greece. Presented by W. R. Hamilton, Esq.*

Marble; height, 1 foot 7 inches; width, 1 foot 6 inches.

447. Capital of Corinthian column, from one of the porches of the building at Athens, commonly known as the Tower of the Winds, or more correctly as the Horologium of Andronicus Cyrrhestes (built probably in the 2nd century B.C.).—*Formerly in the Elgin Collection.*

Marble; height, 1 foot  $4\frac{1}{4}$  inches. Stuart, I., chap. III., pl. 7.

448. Unfinished Ionic base.—*Formerly in the Elgin Collection.*

Marble; height, 9 inches; diameter, 1 foot  $10\frac{3}{4}$  inches.

## AGORACRITOS OF PAROS.

460. Fragment of colossal head, showing the right cheek, right eyelid and right side of the head as far as the ear. The hair is waved. On the crown of the head eleven holes are pierced in the marble, evidently for the attachment of a wreath or other ornament. The left side and back of the head have been cut or broken away. So far as can be inferred from the little original surface remaining, this head was in a fine style of the fifth century B.C.

The style and material of this work, and the place of its discovery, give good grounds for thinking that it is a fragment of the famous statue of Nemesis by Agoracritos of Paros. The exact date of Agoracritos is not recorded, but he is said to have been a favourite pupil of Pheidias. The statue of Nemesis is described as a colossal figure of the type of Aphrodite, holding in her hands an apple branch and a phialè, on which were figures of Aethiopians. She had no wings, and stood on a base, sculptured with subjects relating to the birth of Helen and the Trojan war. The figure wore a diadem, adorned with deer and figures of Victory of no great size. Compare the diadem of Pandora, described by Hesiod, *Theogony*, 581; the diadem of Hera of Polycleitos (Paus., ii., 17, 4); the Cypriote terracottas, in the Terracotta Room, wall cases 1 and 27; and the Cypriote sculptures in the Cyprus Room. The numerous holes mentioned above must have served for the attachment of an ornament of some weight, and so confirm the proposed identification.

According to tradition the statue was made of a block of Parian marble, which was brought by the Persians, before the battle of Marathon, to be erected as a trophy for the capture of Athens. (Paus., i., 33. 2; *Anthol. Pal. App. Plan.*, iv., 221, 222, 263). Found on the site

of the *Temple of Nemesis at Rhamnus*.—Presented by J. P. Gandy Deering, Esq., 1820.

Parian marble; height, 1 foot  $4\frac{1}{2}$  inches. *Uned. Antiquities of Attica*, p. 43; Leake, *Athens and Demi of Attica*, II., p. 108; *Synopsis*, No. 325 (273); *Elgin Room Guide*, II., No. E. 4; Six, *Num. Chron.* 3rd. Ser., II., p. 94; cf. coin of Cyprus, *ibidem*, pl. 5; Gardner, *Journ. of Hellen. Studies*, VIII., p. 47; Rossbach, *Athenische Mittheilungen*, XV., p. 64; Overbeck, *Schriftquellen*, 834–843.

### POLYCLEITOS OF ARGOS AND THE PELOPONNESIAN SCHOOL.

Polycleitos of Argos was, as has already been observed (p. 90), one of the great pupils of Ageladas of Argos, who was also the master of Myron and perhaps of Pheidias.

Nothing is recorded as to the life of Polycleitos; his age, as compared with that of Pheidias, is not accurately known. It is probable that he was rather younger than Pheidias, as he was working at a later date. Pliny gives the 90th Olympiad, or 420 B.C., as the date of Polycleitos. This may be the date of his great statue of Hera at Argos, the older temple of Hera having been burnt in 422 B.C., and it was probably near the end of the sculptor's life.

No original works by the hand of Polycleitos survive, but several sculptures are known which can be shown with probability to have been copied more or less directly from originals, of which the character is thus ascertained.

Polycleitos was famous in antiquity as the author of a methodical system of proportions for the human form. One in particular of his figures, the Doryphoros, was known as the *Canon*, and was adopted as the ideal type of a youthful male figure by later sculptors. This figure, and its companion the Diadumenos (see below, Nos. 500, 501), are known to us from copies. They are of vigorous



make and square build, but somewhat heavy when compared with the graceful youths of the Parthenon frieze. But the words of Quintilian, who says (*Inst. Orat.*, xii., 10, 7) that some critics objected to the works of Polycleitos as being wanting in weight and unduly elegant, suggest that the extant copies do not convey an accurate impression of the bronze originals, and in fact some of the numerous Doryphoros heads which have been found in Italy present a profile which strikingly recalls the profiles of the youths on the Parthenon frieze. Polycleitos was also noted for his technical skill and perfect workmanship.

The works that have been associated with Polycleitos, in the British Museum, are here described (Nos. 500-503). A fragment, however, of a group of two boys playing with knuckle-bones (*Mus. Marbles*, ii., pl. 31), which was ascribed by Winckelmann to Polycleitos (*Hist. de l'Art*, Bk. vi., chap. 2; Pliny, *H. N.*, xxxiv., 10), is no doubt of a later period, and is therefore omitted.

500. Graeco-Roman copy of the Diadumenos of Polycleitos. Statue of a nude youth, tying a band (taenia) about his head. He stands principally on the right leg, resting lightly on the left leg, and has both hands raised. The left hand is lost. The band was made of bronze, and holes remain for its attachment. The left side of the face has been very much rubbed down. By the side of the figure is a tree-stump.

That this figure is the Diadumenos of Polycleitos is indicated by its close resemblance in style to the figure at Naples, believed to be a copy of the Doryphoros (see No. 502). It would be a remarkable coincidence if we had two companion statues representing respectively a Diadumenos and a Doryphoros, known from the number of replicas to be copies of important works, and agreeing in style with what would be expected of the art of Polycleitos, but yet derived from independent sources.

The head was found at a distance of two-thirds of a mile from the torso. The torso was found in 1862 in the *Roman Theatre, at Vaison (Vaucluse)*.

Marble; height, 6 feet 1 inch. Restorations:—Nose, fingers of right hand, parts of left thigh and of left shin and heel; also the upper part of the stump. The figure should perhaps be set with the ancient surface of the base horizontal, and so lean less forwards. *Mon. dell' Inst.*, X., pl. 49, figs. 1-3; *Annali dell' Inst.*, 1878, p. 11 (Michaelis); Rayet, *Monuments*, I., No. 30 and text; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 388; Murray, I., pl. 10, p. 274; Wolters, No. 508.

Other examples more or less nearly reproducing this type are:—(a) A bronze from the De Janzé Collection in the French Bibliothèque Nationale. *Annali dell' Inst.*, 1878, pl. B, p. 11 (Michaelis); Rayet, *Monuments*, I., No. 31; Babelon, *Le Cabinet des Ant. à la Bibl. Nationale*, pl. 13. (b) A terracotta statuette in an English private collection. *Journ. of Hellen. Studies*, VI., p. 243, pl. 61. (c) A sepulchral relief from Praeneste, in the Vatican, commemorating one Tiberius Octavius Diadumenus, and having a relief of a Diadumenos, in allusion to the name. Pistolesi, *Vaticano*, IV. 84. (d) A gem. *Journ. of Hellen. Studies*, II. p. 352. See also No. 501.

501. Graeco-Roman statue of a Diadumenos. Statue of a nude youth standing, tying a band (taenia) about his head. Both arms were raised, but the left is lost. This figure, like the Diadumenos of Vaison (No. 500), stands principally on the right leg, but the left leg is differently placed, and the whole pose is thereby altered. By the side of the figure is a stump of a palm.

The hair falls in curls, and the figure is more youthful than the Diadumenos of Vaison. Except in the similarity of subject these statues have little in common, and if the Vaison figure represents the statue of Polycleitos, this figure would appear to be either an independent rendering of the same subject, or only remotely derived from Polycleitos. It was, however, for a long time regarded as a copy of the work of Polycleitos, and this view

has been held by several writers, after the discovery of the Vaison Diadumenos.—*Farnese Coll.* 1864.

Pentelic marble; height, 4 feet 10½ inches. Restorations:—Nose, parts of band. The right leg appears to be ancient, but worked over. In the earliest publications (Cavalieri, &c.) the left arm is drawn as if restored. The statue is first known in the Villa Madama, near Rome (Cavalieri, *Ant. Stat. Urb. Romae Liber*, 1569, pl. 97). It was afterwards in the Farnese Gardens, in the Farnese Palace, and at Naples. Guattani, *Mem. Encicl.*, V., pl. facing p. 83; Gerhard, *Ant. Bildwerke*, pl. 69, p. 311; Müller-Wieseler, *Denkmäler*, I., pl. 31, fig. 136; Clarac, V., pl. 858 c, 2189 A; *Annali dell' Inst.*, 1878, pl. A, p. 20 (Michaelis); Murray, I., pl. 9, p. 273; Rayet, *Monuments*, text to No. 30; Mitchell, p. 388; Wolters, No. 509; Mansell, No. 726. —

The Polycleitan origin of the Farnese statue is supported by Winckelmann (*Hist. de l'Art*, Bk. VI., chap. 2), Guattani (*loc. cit.*), Newton (Rayet, *loc. cit.*), Brunn (*Annali dell' Inst.*, 1879, p. 218), Murray (*loc. cit.*).

502. Statuette copied from the Doryphoros of Polycleitos(?). Figure of youth having the arms broken off from the shoulders, and the legs from above the knees. The head is slightly bent forwards, and turned to the left of the figure. The left leg was advanced in front of the right leg.

The figure, like a bronze statuette at Athens (*Mon. dell' Inst.*, viii., pl. 53), which it nearly resembles, may perhaps be a modified rendering of the Doryphoros of Polycleitos. The Doryphoros (spear-bearer) was a figure of a nameless athlete, which carried a spear, and which was the Canon or typical model of later sculptors (see above). The type was first recognized by Friederichs in a statue from Pompeii, now in the Museum at Naples, and other copies have since been identified.—*Athens*.

Marble; height, 9 inches. Unpublished. The principal examples of the type are:—(a) Figure at Naples (Friederichs, *Doryphoros des Polyclet*; Rayet, *Monuments*, I., No. 29; Overbeck, *Gr. Plast.*,

3rd ed., I., fig. 84). (b) Relief from Argos (*Athenische Mittheilungen*, III., pl. 13; Mitchell, p. 386). (c) Bronze bust from Herculaneum, at Naples, found with a companion bust of an Amazon (Comparetti, *La Villa Ercolanese*, pl. 8, fig. 3). (d) Gem at Berlin (Overbeck, *Gr. Plast.*, loc. cit.). For other copies, see Michaelis, *Annali dell' Inst.*, 1878, p. 6; Wolters, Nos. 506, 507.

503. Head of Amazon, slightly inclined to the left and looking down, with an expression of pain on the face. The hair is parted in the middle, and drawn back over the ears to the back of the head, where it is gathered in a bunch. The sharp parallel lines in which it is worked suggest that the head is copied from a bronze original.

Pliny relates (*H. N.*, xxxiv., 53) that four artists, Polycleitos, Pheidias, Cresilas and Phradmon, made statues of Amazons which were placed in the temple of Artemis at Ephesus. Polycleitos was accounted to have won the competition, as he obtained the second vote of each of his rivals. This account of the contest has the appearance of a late invention. There are, however, many statues and busts of wounded Amazons which appear to be copies, more or less exact, of three types, different one from another, but yet so far alike that they may have been produced by artists working on one plan.

The present head belongs to the type which various archaeologists (Klügmann, *Rhein. Mus.* 1866, p. 327; Michaelis, *Jahrb. des Arch. Inst.*, i., p. 40) have assigned to Polycleitos. The complete figure is that of a wounded Amazon, leaning with the left arm on a pillar, and having the right hand resting on the top of the head.

*Brought to England by Lyde Brown. Purchased by Townley, 1774.—Townley Coll.*

Greek marble; height of ancient portion,  $10\frac{1}{2}$  inches. Restorations:—

Tip of nose, throat and bust. *Mus. Marbles*, X., pl. 5; *Guide to Græco-Roman Sculptures*, I., No. 150; Murray, I., p. 280.

*Jahrbuch des Arch. Inst.*, I., 1886, pl. 3, No. 2; p. 16, K, (Michaelis). There is a drawing by Cipriani in the British Museum (*Add. MSS.* 21,118, No. 12).

The best examples of the type are:—(a) A statue at Lansdowne House, London. *Specimens of Ant. Sculpture*, II., pl. 10. *Cat. of Lansdowne Marbles*, No. 83. (b) A bronze head from Herculaneum, now in the Museum at Naples. Comparetti, *La Villa Ercolanese*, pl. 8, fig. 1. (c) Compare the Amazon on the Phigaleian frieze (No. 522). For further literature and examples, see Michaelis, *loc. cit.*

504. Head of Hera (?). Ideal female head wearing a lofty diadem. The hair was brought to the back of the head, where it was tied in a knot, now lost.

It is thought possible that this head may be derived from the Argive statue of Hera by Polycleitos, for which the coins of Argos may be compared (*Journ. of Hellen. Studies*, vi., pl. 54, Nos. 12–15).—*Girgenti*.

Marble; height, 1 foot 4 inches. The lower part of the back of the head on the right side, which had been broken, has been in modern times roughly carved on the fractured surface to represent hair, and the end of the diadem. The surface of the face has also suffered from being worked over. The genuineness of the sculpture has been questioned, without reason. *Mon. dell' Inst.*, IX., pl. 1; Helbig, *Annali dell' Inst.*, 1869, p. 144; Overbeck, *Gr. Kunstmyth.*, pl. 9, figs. 4, 5; II., p. 81, 3; Murray, I., p. 268; Wolters, No. 501; Furtwaengler, *Arch. Zeit.*, 1885, p. 275, fig. A; Murray, *Römische Mittheilungen*, I., p. 123.

## THE TEMPLE OF APOLLO AT PHIGALEIA.

The Temple of Apollo Epicurios, at Phigaleia, in Arcadia, stands in a slight depression on the bare and wind-swept side of Mount Cotylion, above the valley of the river Neda. It was discovered towards the end of the eighteenth century, but on account of its remote position it was seldom visited before 1811. In that year the party of explorers, who had previously discovered the pedimental



sculptures of Aegina, began excavations which were completed in 1812. The party included Cockerell and Haller in the first season, and Haller, Stackelberg and Bröndstedt in the second season. The sculptures found were removed to Zante, and were purchased by the British Government in 1814.

The temple was visited by Pausanias, who describes it as being situated at the village of Bassae on Mount Coty-lion, about five miles from Phigaleia. Pausanias states that the temple and its roof were alike built of stone, and that it might be counted among the temples of the Peloponnesus, second only to that of Tegea, for beauty of material and fineness of proportion. He adds that the temple was dedicated to Apollo Epicurios (the Helper), because the god had stayed a plague at Phigaleia in the time of the Peloponnesian war. The architect was Ictinos, the builder of the Parthenon (Paus. viii., 41, 5). The date of the temple is therefore about 430 B.C., although it is doubtful whether the plague in Arcadia was connected with the more celebrated pestilence at Athens.

The temple is built of the light grey limestone of the surrounding mountains. The sculptures, tiles, lacunaria, and capitals of the interior architecture were all of marble, which was probably obtained in the neighbourhood. The form of the building is that known as amphiprostyle peripteral hexastyle. The temple consisted of a central cella with a pronaos and opisthodomos, and was surrounded by a Doric colonnade, having six columns at the ends and fifteen columns at the sides. The pronaos and opisthodomos were each bounded by two Doric columns between antae, surmounted by metopes. The cella contained ten Ionic columns engaged in buttresses which connected them with the side walls. Towards the south end of the cella was a single Corinthian column, of

remarkable form, which is now lost. Beyond it was the temple image, which by a peculiar arrangement is thought to have looked to the east, towards a side door, the orientation of the temple being nearly north and south. It has been thought that this arrangement may show that an ancient shrine was embodied in the later temple. (Curtius, *Pelop.*, i., p. 329; Michaelis, *Arch. Zeit.*, 1876, p. 161). The frieze was internal, and passed round the

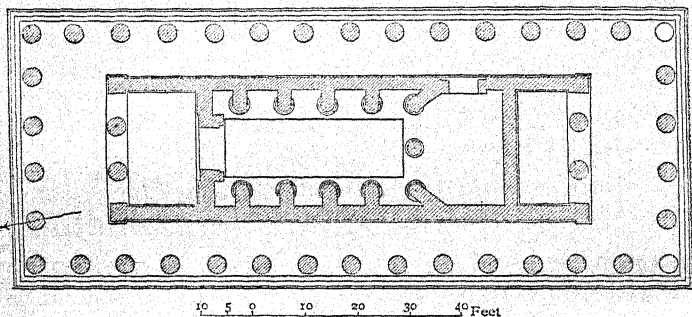


Fig. 22.—Plan of the Temple of Apollo at Phigaleia.

cella, with the exception of that portion which is south of the Corinthian column. (Compare the ground plan, fig. 22, and the view, plate xi.)

The temple was discovered by a French architect, Bocher, in November, 1765 (Chandler, *Travels in Greece*, 1776, p. 295). For descriptions of the architecture and sculpture, see Stackelberg, *Der Apollotempel zu Bassae, in Arcadien*, 1826; Donaldson, in Stuart, 2nd ed., vol. IV.; Blouet, *Expédition scientifique de Morée*, II.; *Museum Marbles*, IV.; Leake, *Travels in the Morea*, II., chap. xii., p. 1; Ellis, *Elgin and Phigaleian Marbles*, II., p. 175; Cockerell, *The Temple of Jupiter Panhellenius at Aegina, and of Apollo Epicurius at Bassae, near Phigaleia, in Arcadia*, 1860; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 449; Murray, II., p. 169; Wolters, Nos. 880-912. For literature specially relating to the frieze, see below, p. 279. Views and plans of the temple are exhibited in a table case.

## ARCHITECTURAL FRAGMENTS.

505. Two fragments of the cymatium cornice, with a pattern of palmettes alternating with palmettes of a plainer form, springing from acanthus leaves as on the cornice of the Erechtheion. The member to which these fragments belong surmounted the pediments.

Marble; height, 1 foot  $\frac{1}{2}$  inch; width, 4 feet  $2\frac{3}{4}$  inches. The left-hand fragment is engraved in *Mus. Marbles*, IV., vignette. *Synopsis*, Nos. 26, 27; Cockerell, *Phigaleia*, pl. 6; Ellis, *Elgin and Phigaleian Marbles*, II., p. 212.

506. Fragment of a Doric capital, from a column of the external colonnade.

Limestone; height of fragment, 1 foot 5 inches; width, 1 foot 9 inches. *Mus. Marbles*, IV., pl. 25, fig. 4; *Synopsis*, No. 24; cf. Cockerell, *Phigaleia*, pl. 6.

507. Fragment of the capital of one of the Doric columns of the pronaos or opisthodomos, including the lower part of the echinus, and the upper part of the flutings.

Limestone; height,  $5\frac{1}{2}$  inches; width, 1 foot  $6\frac{1}{2}$  inches.

508. Fragment of the capital of one of the Ionic columns of the interior of the cella, with a part of the fluting. These capitals are of peculiar form, each column being connected at the back by a cross wall with the wall of the cella (see plan). The three exposed faces of the capital had each a pair of Ionic volutes. In the centre of the volute is a stud of marble separately made. The hole for it was prepared by a series of drill holes placed so as to form a ring-like depression, the centre of which was afterwards worked out. The profile of the side pairs of volutes was somewhat different to that of the front pair, whence it can be ascertained that the fragment in the British

Museum contains a part of the front and right side of the cap.

Marble; height, 1 foot 6 inches. *Mus. Marbles*, IV., pl. 25, fig. 3; *Synopsis*, No. 25; Cockerell, *Phigaleia*, pl. 14.

- 509.1. Roof tile, with antefixal end, with a palmette in relief above two volutes springing from an acanthus.

Marble; height, 1 foot  $3\frac{1}{2}$  inches; length, 1 foot  $8\frac{1}{2}$  inches. *Mus. Marbles*, IV., pl. 25, fig. 1; *Synopsis*, No. 39; *Exp. de Morée*, II., pl. 19, fig. 1; Cockerell, *Phigaleia*, pl. 7.

2. Part of roof tile from the ridge of the roof of the temple. The central portion is not worked with palmettes, as shown by Cockerell.

Marble; height of fragment, 1 foot 4 inches; length, 1 foot 6 inches. The complete length was about 2 feet 3 inches. *Mus. Marbles*, IV., pl. 25, fig. 2; *Synopsis*, No. 40; Cockerell, *Phigaleia*, pl. 7, figs. 5, 6.

#### PHIGALEIAN METOPES.

The following fragments belong to a series of metopes in high relief, which were placed over the entrance to the cella of the temple, in a position similar to that occupied by the metopes of the Temple of Zeus at Olympia. In the Parthenon the frieze takes the place of the internal metopes, of which however a trace remains in the *guttae* which occur at regular intervals below the frieze, and which imply triglyphs.—Cockerell, *Phigaleia*, pl. 5.

The fragmentary state of the metopes makes the subjects uncertain, in most instances.

For a general view of the metopes, see *Stereoscopic*, No. 122.

510. Figure wearing a helmet with a projecting tail-piece (compare Parthenon frieze, south side, No. 4), a sleeveless chiton girt at the waist, and a small cloak. The figure wears a Gorgoneion on the breast; and with the left

hand seems to be playing on a lyre, which is partly expressed in relief, and must have been further indicated in colour. The Gorgoneion suggests Athenè, but it is more likely that it is merely worn as an amulet, and the figure may be that of a Thracian citharist (cf. Wolters, p. 301). The dress is nearly the same as that of Orpheus on the well-known relief in the Villa Albani.—(Zoega, *Bassirel. Ant. i.*, pl. 42).

Marble; height, 1 foot 6 inches; width, 1 foot  $4\frac{1}{2}$  inches. *Mus. Marbles*, IV., pl. 24, fig. 1; Stackelberg, pl. 30, fig. 2; *Exp. de Morée*, II., pl. 23, fig. 2; *Synopsis*, No. 28; Cockerell, *Phigaleia*, pl. 8; Ellis, *Elgin and Phigaleian Marbles*, II., p. 213.

511. A mutilated male head, inserted in the same metope as last. It appears to have been bearded, but this is doubtful.

Marble; height,  $5\frac{1}{2}$  inches; width, 9 inches. *Synopsis*, No. 33.

512. Torso from the breasts to the knees of a female figure, wearing a fine clinging chiton and a mantle. The right hand holds two objects, perhaps *crotala* or possibly flutes, and the left hand was extended.

Marble; height, 1 foot 3 inches; width, 1 foot  $5\frac{1}{2}$  inches. *Mus. Marbles*, IV., pl. 24, fig. 2; Stackelberg, pl. 30, fig. 1; *Exp. de Morée*, II., pl. 23, fig. 1; Ellis, *Elgin and Phigaleian Marbles*, II., p. 213.

513. Lower part of a nude male figure from the waist to the ankle of the left leg, standing. The right leg is wanting. The figure stands to the left with drapery wrapped about the left arm.

Marble; height, 1 foot 10 inches; width,  $9\frac{1}{2}$  inches.

514. Right knee of a draped female figure standing to the right.

Marble; height, 10 inches, width, 11 inches. *Synopsis*, No. 37.



515. Fragment with the upper moulding of a metope, and with a circular object in relief, which has a round depression in the centre. This object has been interpreted as a cymbal held up by a dancing figure. Perhaps, however, it may be a ring from the top of a tripod of Apollo, such as is frequently seen. Cf. Furtwaengler, *Bronzen von Olympia*, pl. 34.

Marble; height, 4 inches; width, 6 inches. *Synopsis*, No. 31.

516. Figure of Apollo Kitharoedos? A male figure, wearing the dress of a citharist, with a long tunic falling to the feet, confined by a belt and by bands crossing the breast. The figure also wears a flowing mantle, and has long hair falling on the shoulders. The figure is half turned to the right, and looks back to the left. If the preceding fragment is, as suggested, a part of a tripod, Apollo may be supposed to have been standing beside the Delphic tripod.

Marble; height, 2 feet  $7\frac{1}{2}$  inches; width, 1 foot 3 inches. The two main portions of the figure of Apollo, which have only recently been joined, give the height of the metopes. *Synopsis*, Nos. 36, 38.

517. This metope, though in a fragmentary state, appears to represent the rape of a woman by a nude male figure.
1. A woman wearing a sleeveless chiton and a mantle, raises her right hand wrapped in the mantle to her head. Of the ravisher we only see the fingers of the right hand grasping the neck of the woman, and a part of his arm below the woman's right elbow, and behind her drapery.
  2. On the second fragment, which may be assumed to belong to the same metope, we see a part of the feet of the woman, the toes of the man's right foot, and doubtful traces of his left foot. He was probably represented as seizing the woman by the neck and the knees.

Cockerell suggests that the subject is Apollo pursuing Daphnè, who was a daughter of the neighbouring river Ladon, but he is mistaken in thinking that the man's fingers are stretched out straight, and have no grasp of the woman's neck.

Marble. Fragment 1: height, 1 foot  $4\frac{1}{2}$  inches; width, 1 foot 3 inches. *Synopsis*, No. 30; *Exp. de Morée*, II., pl. 23, fig. 3; Stackelberg, pl. 30, fig. 3; *Mus. Marbles*, IV., pl. 24, fig. 3; Ellis, *Elgin and Phigaleian Marbles*, II., p. 213. Fragment 2: height,  $8\frac{3}{4}$  inches; width, 1 foot 4 inches. *Synopsis*, No. 35.

518. Upper part of body of draped female figure standing to the front.

Marble; height, 8 inches; width, 10 inches. *Synopsis*, No. 32.

519. Torso of an obese bearded figure, from the neck to the waist. The figure appears to have been seated, leaning back, and having a staff and drapery under the left arm. Cockerell restores it as a figure standing and leaning on a staff.

Marble; height, 1 foot  $\frac{3}{4}$  inch; width,  $8\frac{1}{2}$  inches. *Synopsis*, No. 34; Cockerell, *Phigaleia*, pl. 5; Stackelberg, pl. 30, fig. 4; *Exp. de Morée*, II., pl. 23, fig. 4.

#### THE PHIGALEIAN FRIEZE.

The frieze of the Temple of Apollo Epicurius consists of 23 slabs of marble, somewhat resembling Pentelic. The slabs are each 2 feet  $1\frac{1}{4}$  inches high, and they have a combined length of 101 feet  $\frac{3}{4}$  inch. The frieze formed an internal decoration, above the colonnade within the cella, and had two long sides measuring 35 feet 9 inches, and two short sides measuring 14 feet  $2\frac{1}{8}$  inches. The excess in the measured length of the slabs is explained by the fact that they overlapped at the angles. The slabs are about  $3\frac{1}{2}$  inches thick, and rested on the edge of the

architrave, being fastened with bolts to the ground behind.

The subjects represented are: (1) Battle of Lapiths and Centaurs; (2) Battle of Greeks and Amazons. The former subject has 11 slabs of a combined length of 45 feet 6 $\frac{3}{4}$  inches, while the latter has 12 slabs measuring 55 feet 6 inches. The Centauromachia, therefore, occupied two sides, less the length of one slab, which contained a part of the Amazonomachia.

Several attempts have been made to fix the probable order of the slabs, but except in certain cases we have no evidence. It is probable that the slabs, No. 541 with Heracles or Theseus, and No. 530 with Centaurs and Kaineus, were in the centres of two short sides. They are longer than any other slabs, and are well fitted to form the central groups in the compositions. Slab No. 540 was certainly a corner slab, as is proved by the rebate. Slab No. 532 was probably a corner slab. Slabs Nos. 527 and 528 evidently were next to each other, and No. 528 was probably at a corner. Beyond these fixed points, the order can only be determined by considerations of composition. In the description that follows, the slabs are taken in the present order of arrangement in the British Museum, which is that proposed by Mr. Murray (*Greek Sculpt.* ii. pl. 14) except as regards the position of the slabs of the north side.

The style of the reliefs is somewhat peculiar. Many of the types of combat are familiar in Attic sculpture. Compare the group of Kaineus with the same subject on the frieze of the Theseion, and the Centaur groups with the metopes of the Parthenon. At the same time the style of the work, with its high relief, somewhat florid and coarsely executed, is un-Attic, and it seems probable that the actual production of the reliefs was in the hands of local workmen. There is less certainty as

to the designer. Among the artists suggested are Alcamenes (Stackelberg, p. 84), Cresilas (Sauer, *Berliner Philol. Wochenschr.*, 1889, p. 583); an artist influenced by the paintings of Polygnotos (Murray, ii., p. 176); an Attic artist (Jahn, *Pop. Aufsätze*, p. 157), or an Arcadian artist under Attic influences (Overbeck, *Gr. Plast.*, 3rd ed., i., p. 457.)

*Literature relating to the Frieze.* Wagner, *Bassarelievi Antichi dell' Grecia*. See also works quoted above, and on p. 272. For the proposed arrangements of the slabs of the frieze, see Cockerell, p. 56; Ivanoff, *Annali dell' Inst.*, 1865, p. 29; Lange, *Ber. der. K. sächs. Ges. d. Wissenschaften*, 1880, p. 56, pl. 3; Wolters, Nos. 883-905; *Stereoscopic*, Nos. 119, 120, 122.

#### PHIGALEIAN FRIEZE, WEST SIDE.

520. A Centaur carries away a Lapith woman, who stretches out her arm in appeal for help. The woman's headdress is somewhat peculiar, consisting of a cap (*sphendone*) and a narrow taenia, from under which the hair falls in small curls on the forehead. On the right of the slab an unarmed Lapith struggles with a Centaur, whose equine body is wholly unexpressed except for one leg which hardly seems to belong to him.

Length, 2 feet 5 $\frac{3}{4}$  inches. *Synopsis*, No. 7; *Mus. Marbles*, IV., pl. 7; Stackelberg, pl. 25.

521. On the left of this slab, a Centaur, whose head and lower parts are lost, flings a stone with each hand. The figure is shown to be a Centaur by the lion's skin over the left arm. On the right, a Centaur, who also wears a lion's skin knotted about his neck, treads down an armed Lapith, and grasps his right hand to prevent him striking with his sword. Between the two Centaurs is a Lapith woman, who hastens to her right and holds her mantle about her. The Centaur here and on certain other slabs

has a horse's mane, which does not occur on the Centaurs of the Parthenon or of the Theseion.

Length, 4 feet  $2\frac{1}{2}$  inches. *Synopsis*, No. 6; *Mus. Marbles*, IV., pl. 6; Stackelberg, pl. 28.

522. On the left a Centaur draws towards himself a Lapith woman who tries to escape. She has a child on her left arm. The face of this figure has a strong resemblance to that of the supposed Amazon of Polycleitos, and the drapery of the breast is treated in the same way as that of some of the statues of Amazons. (Compare the fragment at Wörlitz, engraved *Jahrbuch des Inst.* i., pl. 4.)

On the right, a Centaur, who has a shield and lion's skin, tramples down a Lapith, whose hands are stretched out as if to keep the Centaur away. The Lapith is fully armed, having a cuirass above a chiton, a chlamys, and boots. He has no shield, but perhaps that of the Centaur may be supposed to have been captured from him, as no other Centaur is thus armed on the Phigaleian frieze, the Theseion, or the Parthenon.

Length, 4 feet  $1\frac{1}{2}$  inches. *Synopsis*, No. 3; *Mus. Marbles*, IV., pl. 3; Stackelberg, pl. 23.

523. Apollo and Artemis coming to the aid of the Lapiths. Artemis drives a chariot drawn by two stags; she wears the chiton, and large diploidion crossed by bands, which is the dress of charioteers on the Parthenon sculptures. Her right foot is on the ground and she appears to be checking the chariot, while Apollo stands at its side and draws his bow. The bow, arrow, and reins were added in bronze. The chariot is represented three-quarters to the front.

Length, 3 feet  $9\frac{1}{2}$  inches. *Synopsis*, No. 11; *Mus. Marbles*, IV., pl. 11; Stackelberg, pl. 19.

524. Two Lapith women have taken refuge at the statue of a goddess, probably Artemis, as she is coming to their aid.



One of the women stretches out her arms with a gesture of despairing entreaty. The other embraces the statue, which is a stiff archaic image wearing a polos; with her left hand she clings to her mantle which has been seized by the Centaur. The Centaur is attacked from behind by a Lapith who kneels on his back, has his left arm round the Centaur's neck, and is about to strike with the sword originally held in the right hand. On the right is a tree, with a lion's skin hanging from a bough. The appearance of a deity near his own image is not infrequent. (Cf. *Journ. of Hellen. Studies*, ix., pl. 1; Müller, *Denkmaeler*, pl. 44, fig. 206; *Arch. Zeit.*, 1869, pl. 14.)

The group of the Lapith and Centaur is composed like the Parthenon metope, No. 305.

Length, 4 feet 6 inches. *Synopsis*, No. 10; *Mus. Marbles*, IV., pl. 10; Stackelberg, pl. 29.

525. A Lapith and a Centaur in combat. The Lapith draws away to the left, and is about to throw a stone, while he stretches out his shield on his left arm. The Centaur rears up, and seems to be throwing a stone held in both hands. The Lapith has only a helmet and small chlamys. He also wore a metal sword belt. On the right of the slab, a woman holding a boy on her right arm, moves quickly to the left. With her left hand she holds a floating piece of her veil.

Length, 4 feet 5 inches. *Synopsis*, No. 8; *Mus. Marbles*, IV., pl. 8; Stackelberg, pl. 20.

526. A Centaur is about to thrust with his sword at a Lapith, who seizes the Centaur's left foreleg and left hand. The Centaur has a lion's skin; the Lapith is unarmed. On the right of this slab another unarmed Lapith has forced the Centaur down on his knees. He

kneels on the Centaur's back, and holds his hair with the right hand, and his wrists with the left hand.

Length, 4 feet  $2\frac{1}{2}$  inches. *Synopsis*, No. 5; *Mus. Marbles*, IV., pl. 5; Stackelberg, pl. 27.

527. The Centaur of this slab bites a Lapith in the neck. The Lapith is about to fall with relaxed limbs, but plunges his sword in the Centaur's body. At the same time the Centaur kicks out with his hind legs at a Lapith on the left, who holds out his shield as a defence. A dead Centaur lies on the ground. Both Centaurs have lions' skins. The Lapiths wore metal sword belts.

Length, 4 feet 1 inch. *Synopsis*, No. 2; *Mus. Marbles*, IV., pl. 2; Stackelberg, pl. 21; Bruun, *Denkmaeler*, No. 91.

528. A Centaur has been thrown down by two Lapiths. The one drags forward the Centaur by his hair, while the other kneels on his back, and has his hand and sword raised to strike. A Centaur, however, has come from behind and arrests the Lapith's blow, and tries to draw away his shield. The fallen Centaur feebly puts out his right hand behind his back to meet the stroke.

Length, 4 feet 1 inch. *Synopsis*, No. 1; *Mus. Marbles*, IV., pl. 1; Stackelberg, pl. 22.

#### PHIGALEIAN FRIEZE, NORTH SIDE.

529. On the left a Lapith and Centaur are wrestling. The Lapith holds the Centaur's head under his left arm, and the Centaur seizes the thigh of the Lapith, and tries to overthrow him, putting his right foreleg round the leg of the Lapith. The Centaur wears a lion's skin. On the right the Lapith has seized the Centaur by the hair, and is about to strike. The Centaur is helpless and can only stretch out his hands behind his back as a defence.

Length, 4 feet  $4\frac{1}{2}$  inches. *Synopsis*, No. 9; *Mus. Marbles*, IV., pl. 9; Stackelberg, pl. 24.

530. Two Centaurs heave a mighty stone to crush the invulnerable Kaineus. Kaineus is half-buried and holds his shield above his head. He probably held a sword in the right hand. Both Centaurs wear lions' skins. The same subject occurs on the frieze of the Theseion. Next on the right is a Lapith armed with shield and helmet, who seems to be dragging the Centaur by the hair. A woman moves to the right, holding her floating mantle with her right hand.

Length, 5 feet  $3\frac{1}{2}$  inches. *Synopsis*, No. 4; *Mus. Marbles*, IV., pl. 4; Stackelberg, pl. 25; Brunn, *Denkmäler*, No. 90.

531. The remaining slab on this side contains a part of the battle of Greeks and Amazons. As the Amazon slabs are longer than the slabs of Centaurs by about 10 feet, it is clear that they must have filled two sides and a part of a third. (See above, p. 278.)

On the left a Greek and an Amazon are engaged in combat. The Greek has a helmet, boots, and a chiton which leaves the right shoulder bare. He advances his left arm with the mantle hanging from it, in the manner of Harmodios in the group of the Athenian Tyrannicides (compare the Panathenaic vase in the Fourth Vase Room, which has this group on the shield of Athenè). The Amazon wears a similar chiton, and rushes forward against the Greek, in the attitude of the Aristogeiton in the group mentioned above. On the right a wounded Amazon has sunk to the ground, and is supported by a companion who wears the chiton split at the side (*schistos*), like that of the Iris of the east pediment of the Parthenon.

Length, 4 feet  $6\frac{1}{2}$  inches; *Synopsis*, No. 20; *Mus. Marbles*, IV., pl. 20; Stackelberg, pl. 17.

## PHIGALEIAN FRIEZE, EAST SIDE.

532. On the left of the slab a Greek tries to drag an Amazon along by the hair. She is now unarmed, and tries to resist with both hands and with the weight of her body. Her shield is seen in the background. On the right an Amazon who has sunk to the ground, but appears not to be badly wounded, is defended by a companion who stands beside her, and stretches out a large shield.

Length, 4 feet  $6\frac{3}{4}$  inches. *Synopsis*, No. 12; *Mus. Marbles*, IV., pl. 12; Stackelberg, pl. 7.

533. On the left a Greek makes a fierce attack on an enemy represented in the adjoining slab, which was probably the one just described. He has his sword arm raised above his head for a strong blow.

In the centre is a vigorous combat between a Greek and Amazon. The Greek covers himself with his shield and draws back for a spear thrust. The action of the Amazon appears to be that of thrusting a spear. The shield on her left arm is not expressed. In the tightly stretched skirt of the chiton the sculptor has sacrificed grace for truth to nature and vivid movement. On the right, an Amazon who has just received a mortal wound, is seen falling to the ground, with all her limbs relaxed.

Length, 4 feet  $5\frac{3}{4}$  inches. *Synopsis*, No. 13; *Mus. Marbles*, IV., pl. 13; Stackelberg, pl. 8; Brunn, *Denkmäler*, No. 88.

534. On the left a Greek drags down an Amazon from her horse, grasping her hair with the left hand. He probably held a sword in the right hand. The Amazon tries feebly to loosen his grasp. She wears the split chiton, like the Amazon of slab No. 531. On the right is an Amazon, who draws back a little, extending her shield, and at the same time raising her right hand to strike. Here, as in No. 533, the drapery is tightly stretched.

The upper part of the figure of the Greek had been lost when the marbles were being transported from the temple. It was afterwards found in a house near Bassae, and was *presented by J. Spencer Stanhope, Esq.*, 1816. (Cf. Stackelberg, p. 23.)

Length, 4 feet  $4\frac{3}{4}$  inches. *Synopsis*, No. 17; *Mus. Marbles*, IV., pl. 17; Stackelberg, pl. 13; Brunn, *Denkmaeler*, No. 87.

535. An unarmed Amazon has taken refuge at an altar; a Greek has seized her by the hair, and tries to drag her away. The Amazon resists, using her weight, and both arms. The Greek had a sword in his right hand.

On the right a Greek and Amazon are engaged in hand to hand combat, extending their shields and engaged in fence with their swords. The drapery of the Amazon is treated as on the two last slabs.

Length, 4 feet  $6\frac{3}{4}$  inches. *Synopsis*, No. 22; *Mus. Marbles*, IV., pl. 22; Stackelberg, pl. 16; Brunn, *Denkmaeler*, No. 86.

536. A large part of the group on the left is wanting. The Greek appears to be dragging the fallen Amazon by the hair, and at the same time to be treading her down with his right foot. With both hands she tries to free herself from the grasp of the Greek. On the right, a Greek has fallen on his knees and holds up his shield as a defence against the victorious Amazon, whose right hand and sword are raised to strike.

Length, 4 feet  $6\frac{3}{4}$  inches. *Synopsis*, No. 15; *Mus. Marbles*, IV., pl. 15; Stackelberg, pl. 12.

537. An Amazon is disarmed, and has fallen to the ground. She stretches out her right hand, as if in entreaty to a Greek who treads with his left foot on her knee, and is about to thrust with his sword. A second Greek approaches from the left. On the right an Amazon strides



quickly forward to help her companion, and is about to strike the Greek.

Length, 4 feet  $4\frac{3}{4}$  inches. *Synopsis*, No. 21; *Mus. Marbles*, IV., pl. 21; *Stackelberg*, pl. 11.

538. On the left, a Greek who is bearded and heavily armed, has thrown down an Amazon, whom he drags by the hair, while she tries to keep him at arm's length. On the right the Greek has fallen on his knees, and holds up his shield against the attack of the Amazon.

Length, 4 feet  $5\frac{3}{4}$  inches. *Synopsis*, No. 19; *Mus. Marbles*, IV., pl. 19; *Stackelberg*, pl. 15.

539. A Greek who has been killed in the battle, and perhaps stripped, is being borne off the field on a companion's back. Another Greek who has been badly wounded in the right leg, leaves the field, leaning with his right hand on a spear, now wanting. He puts his left arm round the neck of a companion, who supports him round the body. In the centre of the slab an Amazon draws away a shield which belonged to one of the Greeks.

Length, 4 feet  $9\frac{1}{4}$  inches. *Synopsis*, No. 14; *Mus. Marbles*, IV., pl. 14; *Stackelberg*, pl. 18.

#### PHIGALEIAN FRIEZE, SOUTH SIDE.

540. This slab has a rebate on the left side, proving that it belongs to the left end of a frieze. On the left, a wounded Greek lying on the ground, is partly raised by a companion, who eagerly watches the fight, but for the moment only holds his sword in the left hand, while he uses his right hand to support the wounded man. A similar group occurs on the frieze of the Temple of Nikè (No. 421).

On the right a Greek and Amazon are fighting hotly.

The Greek presses forward, and the Amazon at the same time draws back, collecting her strength for a blow. The Amazon wears the split chiton.

Length, 4 feet  $8\frac{1}{2}$  inches. *Synopsis*, No. 16; *Mus. Marbles*, IV., pl. 16; Stackelberg, pl. 10.

541. The middle of the central slab is occupied by a single combat between Heracles and an Amazon. They are represented drawing back for a blow. The Amazon seems to be making a spear thrust while Heracles raises his club. The Amazon extends her shield; Heracles carries the lion skin on his left arm. The pose of these two combatants who have the most important position in the whole frieze, is very similar to that of the Poseidon and Athenè of the west pediment of the Parthenon. In both cases also the central group is bounded by figures of horses. The figure here called Heracles has also been interpreted as Theseus. On the left, a mounted Amazon is victorious, and thrusts with a spear at a wounded and fallen Greek. On the right, the Greek is the victor; he seizes the Amazon by arm and foot and throws her off her horse, which has fallen on its knees.

Length, 5 feet 10 inches. *Synopsis*, No. 18; *Mus. Marbles*, IV., pl. 18; Stackelberg, pl. 14; Brunn, *Denkmaeler*, No. 89.

542. A young Greek, wounded and fallen to the ground, raises his right hand, as if in defence against the blow about to be struck by the Amazon standing over him. Another Amazon hastily approaches from the left, and stretches out her hands, as if in defence of the Greek. On the right of the slab, an Amazon supports a wounded comrade, who is sinking to the ground with her head drooping and all her muscles relaxed.

Length, 4 feet  $2\frac{1}{2}$  inches. *Synopsis*, No. 23; *Mus. Marbles*, IV., pl. 23; Stackelberg, pl. 9.

## FRAGMENTS OF THE TEMPLE STATUE OF APOLLO.

A few small fragments of a colossal male statue were discovered during the excavations. As the fragments found belong to the extremities of the figure, and since they are proved to have been separate pieces attached, by the dowel holes, it is inferred that the statue was *acrolithic*, i.e., that the extremities only were of marble, while the rest of the figure was made of wood or other inferior material.

The original statue of Apollo Epicurios had been moved to Megalopolis from Bassae, before the time of Pausanias (Paus. viii., 30, 3). The foundation of Megalopolis took place in 368 B.C., and if the acrolithic statue was made to take the place of that which was removed it must be later than this date.

The two fragments here described are all that are in the British Museum, but four other small pieces were also discovered, and are engraved Stackelberg, pl. 31; reproduced *Exp. de Morée*, ii., pl. 23, fig. 5; Cockerell, pl. 16.

543. Fragment of the forepart of a right male foot, wearing a sandal.

White marble; length,  $6\frac{1}{2}$  inches. Stackelberg, pl. 31; Cockerell, pl. 16.

544. Fragment with the palm and base of the thumb of a right hand.

White marble; length,  $6\frac{1}{2}$  inches. Stackelberg, pl. 31; Cockerell, pl. 16.

## MISCELLANEOUS SCULPTURES OF THE FIFTH CENTURY.

549. Bust of Pericles, wearing a helmet. Inscribed Περικλῆς (fig. 23). Wolters assigns the original from which this fine bust is copied to the end of the fifth century, and

suggests that it may have been the work of Cresilas, with reference to which Pliny (*H. N.* xxxiv., 74) states that he made an Olympian Pericles, worthy of the title, and ennobled a noble subject. Plutarch explains the presence of the helmet as caused by the ugly shape of the head of Pericles (Plutarch, *Pericles*, 3). It is, however, more



Fig. 23.—Bust of Pericles, No. 549.

probable that the helmet merely denotes military rank. Found in the Villa of Cassius, at Tivoli, 1781.—Townley Coll.

Marble; height, 1 foot 11 inches. Restorations:—Nose, and small parts of helmet. Stuart, II., p. 42; *Mus. Marbles*, II., pl. 32; Ellis, *Townley Gallery*, II., p. 3; *Arch. Zeit.*, 1868, pl. 2, fig. 1; Wolters, No. 481; Furtwaengler, *Berl. Philol. Wochenschr.*, 1891, p. 286. Another copy, found at the same time as the present bust, is in the Vatican (Visconti, *Iconogr. Græcque*, pl. 15).

550. Head of Asclepius? Colossal ideal bearded head. The hair falls in heavy masses over the forehead, and on each

side of the head. A heavy metal wreath was fastened by numerous rivets, which still remain. The head was formed of three principal pieces of marble, the heaviest piece being so shaped that it kept its position by its own weight. The piece at the back of the head is lost. A small piece, which is now missing, was also attached behind the right ear.

This head would serve as well for Zeus as for Asclepios, and it is possible that this may have been the original intention of the artist. It was, however, discovered in 1828, in a *Shrine of Asclepios, in Melos*. *Blacas Coll.*

Parian marble; height, 1 foot 11 inches. *Exp. de Morée*, III, pl. 29, fig. 1; Müller-Wieseler, *Denkmäler*, II., pl. 60, fig. 763; Overbeck, *Gr. Kunstmyth.* pl. 2, figs. 11, 12; II., p. 88; Murray, *Greek Sculpture*, II., pl. 11, p. 130; Mitchell, *Selections*, pl. 13; Rayet, *Monuments*, II., No. 42; *Stereoscopic*, No. 113; Wolters, No. 1283; Paris, *La Sculpt. Ant.*, p. 221. Two votive inscriptions to Asclepios and Hygieia were discovered with the head. One of these, with a votive relief of a leg, is now in the British Museum (No. 809).

551. Asclepios? A male draped torso broken off at the knees; the right arm is wanting from below the shoulder, where it has been fitted with a joint. The left arm, which is entirely concealed in the mantle, is placed akimbo. The back is unfinished. The composition is suitable to a figure of Asclepios, an attribution which was probably originally suggested by the fact that this torso was obtained by Lord Elgin from *the neighbourhood of Epidaurus*. Two small fragments of the right leg were brought away with the torso.

Parian marble; height, 3 feet  $1\frac{1}{4}$  inches. *Mus. Marbles*, IX., pl. 5; Ellis, *Elgin Marbles*, II., p. 121; *Synopsis*, No. 327; *Elgin Room Guide*, II., No. E. 1.

552. Female torso from the neck down to the waist. The dress is a chiton with diploidion; part of the tresses of



hair which fall down on the back still remains.—*Elgin Coll.*

Pentelic marble; height, 1 foot 3 inches. *Synopsis*, No. 281 (146);  
*Elgin Room Guide*, II., No. F. 15.

553. Left breast and part of left side of female figure wearing a chiton girt at the waist.—*Elgin Coll.*

Pentelic marble; height, 1 foot 3½ inches. *Synopsis*, No. 277 (147).  
*Elgin Room Guide*, II., No. F. 16.

554. Upper part of the torso of a female figure moving quickly to the left, with the arms raised. She wears a sleeveless chiton which appears to have been unsewn (*schistos*) down the right side. The shoulders are broken, but there are remains of large dowel holes as if for the insertion of wings, and the figure is not unlike the Victories on the balustrade of the temple of Nikè.—*Elgin Coll.*

Pentelic marble; height, 1 foot. *Synopsis*, No. 321 (79).

555. Heads of Pelops and Hippodamia? Heroic heads of colossal male and female figures, turned to the right. The female head is in low relief, and wears a diadem, and a veil falling over the back of the head. Compare the heads in a terracotta relief in the British Museum (*Ancient Terracottas in B. M.*, pl. 19, No. 34). The male head is almost worked in the round and wears a close-fitting helmet. Some drapery passes over the left shoulder. These two heads have long been called Pelops and Hippodamia, and it is very likely that the figures belonged to a chariot group. But they may well be the somewhat idealized portraits of a Sicilian despot, and his consort. Found in the sea near Girgenti (*Agrigentum*).—*Townley Coll.*

Greek marble, perhaps Parian; height, 1 foot 5½ inches; width, 1 foot 4 inches. *Mus. Marbles*, X., pl. 32; Ellis, *Townley Gallery*, II., p. 153.

556. Head of Odysseus? Male head, with curling hair and short beard, wearing a peaked cap (*pileus*). The surface is much decayed, and most of the chin and mouth is broken away. This head may be from a sepulchral monument.—*Elgin Coll.*

Pentelic marble; height, 1 foot  $\frac{1}{2}$  inch. *Mus. Marbles*, IX., pl. 40, fig. 3; Ellis, *Elgin Marbles*, II., p. 119.

557. Fragment from the back of a head. The hair is drawn to a knot at the back of the head, and is confined by two bands, crossing one another.

Pentelic marble; height, 10 $\frac{1}{2}$  inches.

558. Head of a maiden, wearing a closely-fitting cap. The style is characteristic of the fifth century.—*Athens? Elgin Coll.*

Pentelic marble; height, 9 inches. *Synopsis*, No. 239 (122).

559. Heroic head of a youth, inclined slightly to his left. The hair is very slightly indicated, and the back of the head is worked away, as if for a bronze helmet.—*Obtained in Greece by the fourth Earl of Aberdeen in 1803, and presented by the fifth Earl of Aberdeen in 1861.*

Coarse-grained marble; height, 11 inches. The head was found wearing a bronze helmet, which, however, did not fit, and has been removed.

560. Cast of marble owl. L. Ross (*Annali dell' Inst.*, 1841, pl. C., p. 25), supposes that this owl was a votive offering which once surmounted a column found near it, on which is inscribed the name of Timotheos of the deme Anaphlystos. The lower part of the body, which is broken away, has lately been found. The feathers of the wings are set in formal rows, and the treatment throughout is characterised by an archaic severity, as has been remarked by Ross. The feathers have probably been

painted.—*Found on the Athenian Acropolis between the Propylaea and the Parthenon.*

The original, of Pentelic marble, is in the Acropolis Museum, at Athens; height, 2 feet 2 inches. Ross, *Arch. Aufsätze*, I., pl. 14, fig. 3, p. 205; *Elgin Room Guide*, II., No. G. 7; Walters. No. 111; Le Bas, *Mon. Fig.*, pl. 62, fig. 3.

### GREEK RELIEFS.

Most of the single Greek reliefs in the British Museum are described in the present section of the catalogue (Nos. 599-817.) Those reliefs which are known to have belonged to particular buildings, and to have served an architectural function, are catalogued separately. A few reliefs also, principally of the later Attic School, are reserved for a subsequent part.

We deal, in this place, with a number of works of minor importance, and of various degrees of artistic merit. At the same time they are of interest both for their subjects and also as showing the instinctive grace and skill of subordinate Greek craftsmen, even in hastily executed and unimportant work.

The following classification has been adopted, but the classes are not perfectly distinct, as the sepulchral reliefs sometimes partake of a votive character.

*Sepulchral Reliefs.*—599-618, Decorative Stelae. 619-680, Scenes from Daily Life and Animals. 681-686, Plain Vases. 687-710, Vases and reliefs with figures clasping hands. 711-746, Sepulchral Banquets, &c. 750-757, Rider and Horse, heroified. 760-766, Reliefs from Lycia.

*Votive Reliefs.*—770-794, Figures of the God or his attributes. 795-812, Figures of the Dedicator, or of the object dedicated. 813-817, Agonistic reliefs.

## SEPULCHRAL RELIEFS.

The Greek sepulchral reliefs are of several distinct types, each type having an independent origin and history, though occasionally the different types are blended one with another.

The early Attic examples which are assigned to a period before the Persian wars, have recently been collected by Conze (*Die Attischen Grabreliefs*, Part 1), and we are thus enabled to trace the rise of the different types in Attica, so far as the materials discovered allow. The earliest and simplest form of monument is the plain stone (*στῆλη*), set up on a mound (*τύμβος*) to mark the place of the grave, and such a tomb is well known to Homer (*Il. xi.*, 371, etc.)

Such a stone would naturally bear the name of the deceased, together with the name of his father, or of the persons who erected the monument. The earliest Attic examples are also surmounted by a simple ornament, especially the palmette between volutes, partly in relief, and partly in colour. The treatment of the palmette closely resembles that of the antefixal ornament of the Parthenon (No. 352). At an uncertain period in the fifth century the use of the acanthus-leaf ornament was introduced, and the decoration of the stelae became elaborate and beautiful. It has been thought that the acanthus was developed by the Greeks of Ionia, before the middle of the fifth century, and only made its way slowly in Athens (Furtwaengler, *Coll. Sabouroff*, i., p. 8), but it cannot be proved to have become common before it had been made familiar by the architecture of the Erechtheion, towards the close of the fifth century. The early Corinthian capital of the single column of the Temple at Phigaleia appears to be copied from a stelè with volutes and an acanthus.

The smooth surface of the stone below the crowning ornament was used, from an early time, to receive a representation of the deceased person, which was either painted or in relief, the relief being itself painted. Such portraits, in the case of men—and only men's portraits are certainly known to be preserved of the archaic period—take the form either of a simple standing figure, or of a figure engaged in some occupation taken from life. See the figures of the Discobolos and of the spear-thrower (Conze, pls. 5, 7), and as an example of the painted portrait see the stelè of Lyseas (Conze, pl. 1). The male portrait is often accompanied by a small figure of a youth riding or leading a horse. On a class of monuments described below (Nos. 750–757) it is not impossible that the figure of the horse may have some special reference to death, but in the early Attic reliefs it seems more likely that the horse indicates the favourite pursuits or the knightly rank of the dead person. Compare Roscher, *Lexicon*, p. 2584, and Aristotle, *Constitution of Athens*, chap. 7, ed. Kenyon, where the horse standing beside an archaic figure of Anthemion, son of Diphilos (*Class. Rev.* 1891, p. 108), is said to prove his knighthood (*ἱππᾶς*). (Cf. *Journ. of Hellen. Studies*, v. p. 114; Conze, p. 4; Nos. 1, 14, 15, 16, 17, 19.)

The female figures, of which only uncertain specimens survive, were simple portraits, usually seated, and sometimes accompanied by other members of the family, usually represented on a diminutive scale. (Cf. Conze, No. 20.)

In one early Attic example there is an actual representation of mourners as on Etruscan or Lycian tombs. But in general, allusions to death and mourning are but slightly indicated. (Cf. Conze, No. 19, pl. 11.)

Finally, there is a type of monument, which contains the representation of some animal more or less associated with the grave, such as the cock (Conze, No. 22, pl. 13) or the Sphinx (Conze, No. 16, pl. 10, fig. 1b).



The foregoing are the main types of the early Attic reliefs. The British Museum does not contain any specimens of the early period, but the study of the early reliefs enables us to classify the later works, and to distinguish the indigenous Attic types from those that are imported, or of later development.

*Decorative Stelae.*—The stelae crowned with the palmette and acanthus acroteria are described below, Nos. 599–618. They are principally derived from Athens, but several specimens (Nos. 611–618) roughly worked in coarse limestone are a part of the collection of sculptures from Kertch. One of the best examples of Attic work of this class in the British Museum, will be found in the Department of Egyptian and Assyrian antiquities, namely the stelè of Artemidoros with a bilingual Greek and Phœnician inscription. (Dodwell, *Tour i.*, p. 411; *Greek Inscriptions in Brit. Mus.*, cix.)

*Scenes from Daily Life and figures of Animals.*—The monuments with portraits and scenes from daily life are catalogued below, Nos. 619–679. The incidents chosen are taken from all parts of life, and in late times are apt to be of a *genre* character with scenes from children's games, &c.

Reliefs with figures of horsemen, where the scene appears only to be an incident from daily life, and not connected with the heroification of the deceased, have also been placed here (Nos. 638, 661–666).

Examples of the figure of an animal placed on the tomb, of a symbolic or decorative character, are best seen among the archaic sculptures (compare those from Xanthos), but the bull, No. 680, is a specimen of a figure from an Attic stelè.

The types which have been described so far, are simple records of the deceased person. We turn now to various classes, which are not represented among the Attic remains

of the archaic period, and which are more or less of religious or ritualist significance.

*Vases.*—The Sepulchral Vases, which are represented either in relief or in the round, are a common form of monument at Athens, and are connected with the observances paid to the dead. These vases which are sometimes lekythi, and sometimes amphorae or hydriae, may be decorated with patterns, or with subjects in relief, such as appear on other sepulchral stelae. They probably are to be traced from the vessels of pottery in which offerings were brought, to be poured out as libations on the tomb. Compare below the account of the "Sepulchral Banquet."

There is ancient authority for the view that the vase indicates an unmarried person. Eustath. on *Il.* xxii., 141, p. 1293: καὶ τοῖς πρὸ γάμου δὲ τελευτῶσιν ἡ λουτροφόρος, φασίν, ἐπετίθετο κάλπις εἰς ἔνδειξιν τοῦ ὅτι ἄλυντος τὰ νυμφικὰ καὶ ἄγονος ἄπεισι. Demosthenes (*in Leochar.* pp. 1086 and 1089, ed. Reiske) speaks also of ἡ λουτροφόρος (sc. ἡδρία or κάλπις), being placed on the tomb of an unmarried person. (Kumanudis, p. 18; *Greek Inscriptions in Brit. Mus.*, No. lxxx.)

On the other hand, the tombs of a father, Philoxenos, and of his sons Parthenios and Dion, in the Cerameikos at Athens were all surmounted by stone vases (*C. I. A.*, ii., 3191-3193; Conze, p. 16). Perhaps a distinction must be made between the lekythi which represent libations at the tomb, and the hydriae, which have the special meaning mentioned above. An early instance of the Attic sepulchral vase, with painting and relief, is placed by Köhler on epigraphic grounds between 450 and 430 B.C. (*Athenische Mittheilungen*, x., pl. 13, p. 362.)

*Figures clasping Hands*—In Attic reliefs, chiefly of the fourth and subsequent centuries, the two principal persons are often represented clasping right hands together, and such scenes are commonly known as Scenes of Parting. A

more correct interpretation may be gathered from a fragment of an archaic sepulchral relief from Aegina (*Athenische Mittheilungen*, viii., pl. 17), in which a female figure, enthroned and holding a pomegranate (compare the Spartan reliefs mentioned below), clasps the hand of a standing figure, which is shown by the scale to be that of another deceased person. In this case the scene is laid in Hades, and the clasping of the hands is significant of affection, not of separation. Hence it has been thought that all subjects with the clasped hands represent the meeting and union in Hades after death (Furtwaengler, *Coll. Sabouroff*, i., p. 46). There is, however, no proof that the artist was always consciously placing the scene in Hades, and in No. 710 Hermes seems about to conduct the deceased person to the nether world. The presence of figures in attitudes of grief, of children and servants, seems to show that these reliefs are symbolic of family affection, though the artist had no very clear and logical conception of the moment depicted.

An early example of the clasping of hands on an Attic monument is supplied by the sepulchral vase above mentioned, of 450-430 B.C. (*Athenische Mittheilungen*, x., pl. 13.)

Such subjects as the foregoing are often placed within an architectural structure, usually consisting of two pilasters and an entablature, sometimes surmounted by a pediment. Various theories have been proposed on the subject. It has been suggested that the architectural ornament indicates the votive character of the relief (*Journ. of Hellen. Studies*, v., p. 111), or the home of the dead person (Pervanoglu, *Grabsteine der alten Griechen*, p. 14), but there is no evidence of any such special significance attaching to the form. (Compare Furtwaengler, *Coll. Sabouroff*, i., p. 52.)

*The Sepulchral Banquet.*—From the fourth century onwards, a type of relief commonly known as the Sepulchral

Banquet becomes very common in Attica and elsewhere. In a normal example of the fully developed type, the chief figure is that of a man recumbent on a couch, holding a cup. Before him is a table with food. A woman, according to Greek custom, is seated upright at the foot of the couch. Boys or attendants are seen drawing wine. The head of a horse is often seen at the back of the relief. A snake is frequently introduced, and often drinks wine from a cup held by one of the figures. Further, a group of adoring figures, usually on a small scale, may be represented about to sacrifice at an altar, near the foot of the couch.

The meaning of this type has been a subject of long controversy, but it is best understood if the later reliefs are studied in connection with the oldest known specimens of the same subject. A series of archaic reliefs from the neighbourhood of Sparta (*Athenische Mittheilungen*, ii., pls. 20-25; Furtwaengler, *Coll. Sabouroff*, pl. 1; *Journ. of Hellen. Studies*, v., p. 123), contains subjects somewhat of the following character: A male and female figure, represented on a heroic or divine scale, are seated enthroned, holding as attributes a large two-handed cup, or a pomegranate. Figures of worshippers approach, carrying a pomegranate or a cock, and a snake is sometimes present. The sculptures of the Harpy Tomb (No. 94), have been sometimes classed with the works here described, but this has not yet been established.

The transition from the Spartan type to the Sepulchral Banquet type is still obscure, but a connecting link is furnished by a relief from Tegea (*Athenische Mittheilungen*, iv., pl. 7), in which the woman is enthroned, while the man reclines on a couch with a table before him. (Compare also the relief from Mytilene No. 727.) It seems probable that we have in these reliefs symbolic representations of offerings made by living relations or descendants

for the pleasure and sustenance of the dead. Such offerings of food and drink made by the living at the tomb are common to all primitive peoples. The Egyptians, in particular, made regular offerings of actual food, and at the same time surrounded the mummy with sculptural representations of offerings, which, it was thought, served to satisfy the incorporeal *double* of the dead person. The early notion that the deceased was within the tomb, and enjoyed the food and drink offered to him in a material manner, became less distinct in later times. The periodical offerings assumed a more ritualistic and symbolic character, and were celebrated by the Greeks under the name of *νεκυστία*.

The older archaeologists thought for the most part that the Banquet reliefs were representations commemorative of life on earth, or descriptive of the pleasures enjoyed by the dead in Hades. Dumont (*Rev. Arch.*, N.S. xx. p. 247) and Hollaender (*De Operibus Anaglyphis*), interpret them as referring to the periodical offerings made at the tomb. It will be seen that this view is not very different from that which has been adopted above, and which is the view of Gardner (*Journ. of Hellenic Studies*, v., p. 130), and Furtwaengler (*Coll. Sabouroff*, i., p. 28). The reliefs, however, have more force than mere pictorial groups, if we accept the Egyptian analogy, and allow that the sculpture represents, by substitution, the offerings of material food. The snake is naturally associated with the grave, from its rapid mysterious movements, and from living in caves and holes. Compare the story of the snakes that were seen by Polyeidon in the tomb of Glaukos. (Apollodor. 3, 3, 1; Roscher, *Lexicon*, p. 1687). The votive character of the Banquet reliefs is proved in some instances by inscriptions, (*Journ. of Hellen. Studies*, v., p. 116; Roscher, *Lexicon*, p. 2553). It is doubtful, however, whether the artist was always conscious of the meaning of his work, and in



some instances, as in the tomb at Cadyanda in Lycia (No. 766), the banquet appears to be merely a scene from daily life, and as such it closely resembles some of the vase paintings. In No. 737 and other late examples, the relief, though of the type of the banquet, is commemorative rather than votive.

In Athens the type of the Sepulchral Banquet was also applied to another purpose, namely, for votive reliefs to Asclepios. The two classes of monuments are completely assimilated in those examples in which worshippers come to sacrifice at the end of the couch. Numerous specimens of reliefs have been found in the temenos of Asclepios at Athens, and it is possible that the sculptures from the Elgin Collection, Nos. 714, 715, belong to this series. In the newly-discovered papyrus fragments of Herodas, the sons of Praxiteles are mentioned as authors of a relief dedicated to Asclepios. A figure of Asclepios, composed like the principal figure of the sepulchral reliefs, has also been found on a vase from the Temple of the Cabeiri at Thebes (*Εφημερίς*, 1890, pl. 7). For other examples of the same type on vases of different meanings, see *Athenische Mittheilungen*, xiii, pl. 9; *Arch. Anzeiger*, 1890, p. 89. For the most recent discussion of the whole question, see Roscher, *Lexicon*, p. 2565.

*Hero and Horse.*—There is another type of sepulchral relief, somewhat akin to that above described, in which, however, the horse of the hero takes a more prominent position. The hero is seen either riding on his horse or standing near it, and receiving a libation poured out by a female figure, sometimes a Victory. Here also the snake is frequently introduced to mark the sepulchral character of the relief. In the earliest examples the connection between this type and the foregoing is made clearer by the presence of diminutive figures of supplicants bringing offerings, or making gestures of adoration. Compare a

Theban relief (*Athenische Mittheilungen*, iv., pl. 16), and a relief in the Sabouroff Collection, inscribed Καλλιτέλης Ἀλεξιμάχῳ ἀνέθηκεν (*Coll. Sabouroff*, i., pl. 29), and a relief from Cumae (Roscher, *Lexicon*, p. 2555). For a list of reliefs with figures of horsemen, see Furtwaengler, *Coll. Sabouroff*, i., p. 40; Roscher, *Lexicon*, p. 2556. It has been thought that the horse is shown in these subjects on account of its association with Hades, but in some instances, if not in all, it relates to the pursuits and status of the deceased, and is introduced for the use of its master, and not for any Chthonian significance.

*Reliefs from Lycia.*—See below, p. 350.

#### VOTIVE RELIEFS.

A votive offering is, in its essence, a present made to a god or to a superior being, in order to secure some favour in the future, or to avert anger for a past offence, or to express gratitude for a favour received. The last purpose includes offerings made in fulfilment of a vow, the vow being a kind of contract between the individual and the god. Sometimes also objects were offered, nominally as gifts to the god, but in reality in order that they might be secure.

Votive offerings cover the whole field of life including persons, lands, buildings, and, in particular, objects appropriate (A) to the god or his worship, or (B) to the dedicator and the cause of his dedication.

A. Objects appropriate to the god include temples (compare the inscription of Alexander from Prienè, in the Hall of Inscriptions); parts of a temple (compare the columns dedicated by Croesus, No. 29); images of the god represented in an appropriate attitude (compare the reliefs, Nos. 770-794); objects connected with the worship of the god and temple furniture (compare the stool in the Hall of Inscriptions, dedicated by Philis to

Demeter, and the vases from Naucratis in the First Vase Room); or lastly, attributes of the god, such as the owl of Athenè (No. 560), and the pigs found in the shrine of Demeter at Knidos, now in the Mausoleum Room.

B. Objects appropriate to the dedicator or the cause of his dedication include portraits of the dedicator, such as the statue of Chares (No. 14), or of the priestess Nicoclea, found in the temenos of Demeter of Knidos, or the statuette of the hunter of Naucratis (No. 118); spoils won in battle, as the helmet dedicated by Hiero, in the Etruscan Room; figures of victorious horses (No. 814); symbolic offerings such as the dedication of the hair or the down of the beard to Poseidon (cf. No. 798), or to a river god (Paus. viii., 41, 3); offerings connected with remarkable cures (compare Nos. 799-810, and, perhaps, the relief of Xanthippos, No. 628).

Where the object itself is perishable or otherwise unsuitable as an offering, the sculptured representation takes its place, by a natural process. Thus we have a representation of the hair, in place of the actual hair (No. 798), and the reliefs with limbs, mentioned above (Nos. 799-810). It has been already suggested that in the Sepulchral Banquet reliefs, which might be classed as votive reliefs, the banquet is represented in sculpture as a substitute for the actual offerings of food.

A special class of votive reliefs consists of those which are found at the head of decrees, treaties, and similar political documents. An Athenian treaty, for example, is headed by a representation of Athenè, and of the patron deity of the other state, which may appear in the attitude of a suppliant or adorant. (Compare Schöne, *Griech Reliefs*, Nos. 48-53.) Similarly at the head of a decree of citizenship or proxenia, the newly admitted citizen appears as worshipping the goddess (cf. Schöne, No. 93, and p. 20, and below, Nos. 771-773).

# STELAE SURMOUNTED BY DECORATIVE DESIGNS.

For an account of these stelae, see above, p. 296.

599. Stelè with two rosettes. Above, an acroterion, formed of acanthus leaves and palmette combined (fig. 24).

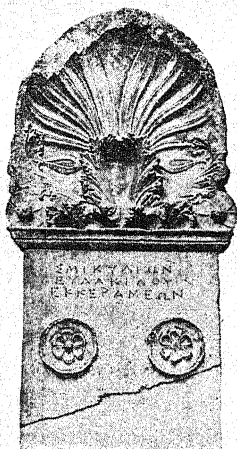


Fig. 24.—Sepulchral stelè of Smikylian, No. 599.

Inscribed Σμικυλίων Εὐαλκίδου ἐκ Κεραμείων—Smikylian, son of Eualkides, of the deme of the Cerameicos.—*Athens. Presented by A. Robinson, Esq., R.N.*

Pentellic marble; height, 2 feet 9½ inches; width, 1 foot 5½ inches.  
Synopsis No. 441. *Greek Inscriptions in Brit. Mus.*, LXXXVI.;  
*C.I.A.*, II., 2139.

600. Plain stelè of Hippocrates and Baukis; surmounted by an acroterion in low relief, of palmette form.  
Inscribed Ἱπποκράτης, Βαυκίς. Below the surface of the

stelè is flat, and probably was painted.—*Athens. Elgin Coll.*

Pentelic marble; height, 4 feet 1 inch; width, 1 foot 3 inches. *Mus. Marbles*, IX., pl. 29, fig. 4. *Synopsis*, No. 351 (175); Ellis, *Elgin Marbles*, II., p. 152; *C.I.G.*, 958; *C.I.A.*, II., 3810. *Greek Inscriptions in Brit. Mus.*, CXX.

601. Fragment of a plain stelè, surmounted by an acroterion, in the form of a palmette in low relief, springing from acanthus leaves.

Inscribed Ἀσκληπιόδωρος Θράσωνος Ὀλύνθιος, Ἐπικύδης Ἀσκληπιοδώρου Ὀλύνθιος—Asclepiodoros, son of Thrason, of Olynthos; Epikydes, son of Asclepiodoros, of Olynthos.—*Probably from Athens. Elgin Coll.*

Pentelic marble; height, 1 foot 5 inches; width, 1 foot  $\frac{3}{4}$  inch. *Mus. Marbles*, IX., pl. 29, fig. 2; *Synopsis*, No. 258 (169); Ellis, *Elgin Marbles*, II., p. 152; *C.I.G.*, 879; *C.I.A.*, II., 3243; *Greek Inscriptions in Brit. Mus.*, CVI.

602. Acroterion in form of palmette from a stelè.—*Athens. Inwood Coll.*

Pentelic marble; height, 1 foot 9 inches; width, 1 foot 10 inches. *Synopsis*, No. 418.

603. Acroterion, from a stelè, of palmette form, springing from acanthus leaves.—*Inwood Coll.*

Pentelic marble; height, 10 inches. *Synopsis*, No. 414; *Inwood, Erechtheion*, pl. 31, p. 147.

604. Fragment of an acroterion of a stelè in form of a palmette springing from acanthus leaves.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot  $8\frac{1}{2}$  inches; width, 11 inches. *Synopsis*, No. 191 (95). *Mus. Marbles*, IX., pl. 29, fig. 3.

605. Stelè, surmounted by acroterion. One central palmette, and two half palmettes at the sides spring from acanthus leaves.



Inscribed Εὐμαχος Εὐθυμάχου [Ἰ]λωπέ[κ]ηθε[ν]—  
Eumachos, son of Euthymachos, of the deme of Alopekè.

*Athens.*—Obtained by Chandler in his Expedition for the  
Society of Dilettanti in 1765, and presented by the Society.

Pentelic marble; height, 1 foot 8 inches; width, 1 foot 5½ inches.  
*Synopsis*, No. 283 (292\*); *C.I.G.*, 579; *C.I.A.*, II., 1812. *Greek  
Inscriptions in Brit. Mus.*, LXXIX.; *Stereoscopic*, No. 121;  
Walters, No. 1104.

606. Top of stelè, with central palmette and two half  
palmettes, springing from acanthus leaves. *Found in the  
side of a mound, near Maritza, Rhodes.*

Marble; height, 2 feet 3 inches; width, 2 feet 3¼ inches.

607. Upper part of stelè, surmounted by a central palmette  
and two half palmettes, springing from acanthus leaves.  
Similar to last, but in lower relief.

*Probably from Athens. Formerly in the collection of Lord  
Elgin.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 1½ inches.  
*Journ. of Hellen. Studies*, VI., p. 42, No. 2.

608. Upper part of stelè, surmounted by a central palmette,  
and two palmettes at the sides, broken.

Inscribed Χαβρίας Σαλυνπριανός. Chabrias of Selymbria.  
—*Athens?* *Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 5½ inches.  
*Synopsis*, No. 290 (226); *Mus. Marbles*, IX., pl. 30, fig. 1;  
*C.I.G.*, 888; *C.I.A.*, II., 3296; Ellis, *Elgin Marbles*, II., p. 152;  
*Greek Inscriptions in Brit. Mus.*, CVII.

609. Top of stelè, in form of a capital of a pilaster with a  
palmette between two volutes springing from acanthus  
leaves, and an egg and dart moulding. Late work.

*Probably from Athens. Formerly in the collection of Lord  
Elgin.*

Pentelic marble; height, 9¾ inches; width, 11 inches. *Journ. of  
Hellen. Studies*, VI., p. 43, No. 6.

610. Top of stelè, in the form of the capital of a pilaster; treated in a similar way to the capitals of the Tower of the Winds. (Compare No. 447.) Late work.

*Probably from Athens. Formerly in the collection of Lord Elgin.*

Pentelic marble; height, 1 foot 2 inches; width, 1 foot 6 inches.

611. Upper part of stelè, with three rosettes; surmounted by a large acroterion.—*Kertch.*

Limestone; height, 3 feet 8 inches; width, 1 foot 11½ inches. The collection of sculptures from Kertch was obtained by Colonel Westmacott during the occupation of the town by the British and French troops in 1856.

612. Stelè, surmounted by acroterion.—*Kertch.*

Limestone; height, 3 feet; width, 1 foot 11 inches.

613. Stelè, with two rosettes in front and one at each side; surmounted by acroterion.—*Kertch.*

Limestone; height, 2 feet 10 inches; width, 1 foot 10 inches.

614. Top of stelè with rosettes. Originally surmounted by a large acroterion of which only the acanthus leaves at the base remain.—*Kertch.*

Limestone; height, 2 feet 6 inches; width, 2 feet 4 inches.

615. Upper part of stelè. Two rosettes in front and one on each side; above an acroterion, of which the top is wanting.—*Kertch.*

Limestone; height, 2 feet 11 inches; width, 1 foot 11 inches.

616. Fragment of palmette from the acroterion of a stelè.—*Kertch.*

Marble; height, 1 foot 7 inches; width, 1 foot 11 inches.

617. Palmette from top of stelè.—*Kertch.*

Limestone; height, 2 feet 6 inches; width, 1 foot 7½ inches.

618. Top of stelè, with acanthus leaves forming the base of the acroterion. The leaves are only sketched in outline on the front, but have been finished on the right and left.—*Kertch.*

Limestone; height, 2 feet 3 inches; width, 2 feet 3 inches.

### SEPULCHRAL MONUMENTS WITH SCENES FROM DAILY LIFE.

619. Cast of the sepulchral relief of Hegeso. A lady, Hegeso, is seated on a chair, with a foot-stool. She appears to be taking a necklace from a box which is held by a servant standing before her. Hegeso is richly dressed in a chiton with short sleeves, himation and sandals. Her hair is confined by a *sphendonè*, or band, broadest in front. The servant has a close-fitting cap, and a plain chiton with long sleeves. The relief is bounded by two pilasters surmounted by a pediment, with acroteria.

Inscribed Ἥγησώ Προξένο(υ)—Hegeso daughter of Proxenos.

This relief, which is unequalled for its grace and delicacy, appears to belong to the close of the fifth century B.C. The original, of Pentelic marble, is *near the Dipylon at Athens*, where it was discovered in 1870.

Height, 4 feet 9¾ inches; width, 3 feet 1 inch. *Arch. Zeit.*, 1871, pl. 43, p. 19; *C.I.A.*, II., 3753; Mitchell, p. 502; Waldstein, *Essays*, p. 309; Wolters, No. 1030; Conze, *Attische Grabreliefs*, No. 68, pl. 30; *Stereoscopic*, No. 123.

## 620. Cast of the sepulchral monument of Ameinocleia. A lady is engaged with a girl who is adjusting a sandal on her left foot. She chiefly supports herself on the right

foot, and helps her balance by touching with her hand the head of the maid kneeling before her. As in the monument of Hegeso (No. 619), there is a marked contrast between the mistress, richly draped in a chiton and himation, and the girl before her, who has a plain long-sleeved chiton and a cap. On the left is a female figure, perhaps a sister of Ameinocleia. She seems to be reading a tablet. The composition is framed by two pilasters, surmounted by a pediment.

Inscribed Ἀμεινόκλεια Ἀνδρομένο(υ)ς θυγάτηρ Ἀ... Ameinocleia, daughter of Andromenes... This relief appears to belong to the close of the 5th century B.C. The original, of Pentelic marble, which is now at *Athens*, was discovered in 1836 at the *Piræus*.

Height, 4 feet 4 $\frac{3}{4}$  inches; width, 2 feet 3 $\frac{1}{2}$  inches. Le Bas, *Mon. Fig.*, pl. 65. *C.I.A.*, II., 2687; Mitchell, p. 500; Wolters, No. 1032; *Stereoscopic*, No. 123.

621. Fragment of relief. A female figure, richly draped, is seated on a stool, to the left. The head, right arm, and knees are wanting.—*Athens. Elgin Coll.*

Pentelic marble; height, 2 feet 5 inches; width, 1 foot 5 inches. *Mus. Marbles*, IX., pl. 39, fig. 3. *Synopsis*, No. 280 (279).

622. Fragment of relief. The upper part of a female figure, richly draped, and seated, with her left hand raised, the left elbow supported by the right hand. Very high relief.—*Athens. Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 11 $\frac{1}{2}$  inches. *Synopsis*, No. 419.

623. Fragment of relief. Draped male figure seated, three-quarters turned to the right, on a chair with a footstool. The head is wanting. Behind is part of a draped female figure standing. Her right arm is bent at the elbow, and crosses her breast.

Marble; height, 4 feet 11 inches; width, 2 feet 10 $\frac{1}{2}$  inches.

624. Fragment of a relief. Torso of a male figure, wearing a mantle about his legs and over the left shoulder. Head, right leg, and left foot are wanting.—*Athens. Strangford Coll.*

Pentelic marble; height, 2 feet  $6\frac{1}{2}$  inches; width, 1 foot 3 inches.

625. A nude youth stands, half turned to the left, and takes some object, perhaps a lekythos, from a boy standing before him. The boy is nude except for a chlamys thrown over his left shoulder, which is probably that of the older youth. Compare the Parthenon frieze, north side, figure No. 110. The relief is bounded by two pilasters surmounted by a pediment. On the side of one of the pilasters is the inscription ΗΔΔ.—*Delos. Presented by A. E. Impey, Esq., 1825.*

Marble; height, 6 feet 5 inches; width, 3 feet  $8\frac{1}{2}$  inches. *Mus. Marbles*, XI, pl. 50; *Ellis, Townley Gallery*, II., p. 205.

626. A nude male figure, Tryphon, stands, half turned to the left, having a chlamys above the left arm, and a strigil in the right hand. The attitude is similar to that of the Hermes of Andros. Compare the copy from the Farnese Collection in the British Museum.

Inscribed Τρύφων Εὐρύχου—Tryphon, son of Eutycho. —*Athens. Collection of Rev. F. V. J. Arundell.*

Pentelic marble; height, 5 feet 11 inches; width, 3 feet. Restored: right hand upper corner. *Mus. Marbles*, XI, pl. 49; *C.I.A.*, III., 3391; *Greek Inscriptions in Brit. Mus.*, CXXIX.

627. Figure of a youth, standing, holding a bird, within a distyle portico, of which the left side is wanting. (Pl. xi., fig. 3.)—*Athens. Strangford Coll.*

Pentelic marble; height, 3 feet 1 inch; width,  $11\frac{1}{2}$  inches. *Arch. Anzeiger*, 1864, p. 164,\* No. 2.

628. Sepulchral monument of Xanthippos. An elderly bearded figure is seated on a chair. He holds a foot in



his extended right hand. Diminutive figures of a woman and a girl stand beside him. The girl is gazing at the foot, and raises her hands towards it, while the woman looks towards Xanthippos. She holds a bird in her right hand. It has been supposed that the foot is a votive offering, to commemorate a remarkable cure. Wolters, however, explains the object as a shoemaker's last (*καλάπους*, cf. *Monumenti dell' Inst.*, xi. pl. 29), and interprets it as an allusion to the trade of Xanthippos. This theory hardly accounts for the gestures of the attendant figures.

Above the relief is a pediment, inscribed *Ξάνθιππος*. (Pl. xi., fig. 2.)

*Brought from the monastery of Asomato or Petraki at Athens by Dr. Anthony Askew about 1747. Townley Coll.*

Pentelic marble; height, 2 feet 9 inches; width, 1 foot 8 inches. *Burney MSS.*, No. 402; *Mus. Marbles*, X., pl. 33; Ellis, *Townley Gallery*, II., p. 106; *C.I.G.*, 980; *C.I.A.*, II., 4040; *Greek Inscriptions in Brit. Mus.*, CXXIII.; Wolters, No. 1019; Brueckner, *Von den griech. Grabreliefs*, p. 26.

629. Sepulchral monument of Jason. A physician, Jason, an elderly bearded man, is seated on a stool. Before him stands a boy, undergoing examination, and clearly shown to be suffering, by his swollen belly and wasted limbs. On the right is a vessel of peculiar form, resembling a cupping glass, but on a scale out of all proportion to that of the group, and not to be considered as a part of it.

The inscription runs: *Ἰάσων ὁ καὶ Δέκμος Ἀχαρνέως ἰατρός*, κ.τ.λ., and contains the names of 'Jason, called also Decimus, of the Acharnian deme, a physician,' and of other members of his family. The relief is surmounted by a row of roughly indicated antefixal tiles.

*Obtained by Fauvel in Athens; afterwards in the Choiseul-Gouffier and Pourtales Collections.*

Pentelic marble; height, 2 feet 7 inches; width, 1 foot 10½ inches. *C.I.G.*, 606; *C.I.A.*, III., 1445; Panofka, *Antiques du Cabinet*

*Pourtales*, p. 78, pl. 26; *Greek Inscriptions in Brit. Mus.*, LXXXI.; *Wolters*, No. 1804. On the cupping vessel see the two references last cited.

630. Sepulchral monument of Agathemeris and Sempronios Niketes. Draped male and female figures stand to the front. The woman wears the dress of a priestess of Isis, with a sistrum in her right hand and a vase in her left hand.

Inscribed Ἀγαθημερίς Σ Η Ἀφροδισίου ἐκ Κολ(λ)υτέων. Σεμπρώνιος Νικήτης Κολλυτεύς. The letters Σ Η have not been explained.

Discovered, in 1826, *between Athens and the Piraeus*.—*Presented by Gen. Malcolm*.

Pentelic marble; height, 5 feet 6½ inches; width, 3 feet. *C.I.G.*, 662b; *C.I.A.*, III., 1760.

631. Figure of a youth, a son of one Diodoros, standing, with a chlamys wrapped about his left arm. He holds a cup (?) in the right hand and a strigil in the left hand. Beside him, a diminutive figure of a nude boy holding a strigil. A tree on the left.

Inscribed . . . Διοδώρου, χρῆστε, [χαῖρε.—*Rhenea*. *From the Earl of Belmore's Coll.*

Parian marble; height, 4 feet; width, 1 foot 8 inches. *C.I.G.*, 2313.

632. Upper part of a sepulchral relief. A draped male figure is seated on a chair. Before him stands a figure also draped. In the background, a bearded man and a woman stand one on each side of the seated person.

The inscription runs Ἀριστονίκη Διοκλείου [vs] Ἐν[π](εταίων) | Κηφισογένης Κηφισοφώντος Ἐν(πεταίων) | Ἀριστ[ο]νίκη Κηφισοφώντος Ἐν(εταίων) | Κηφισοφών Κηφισοδώρου Ἐν(εταίων). It contains the names of Aristonikè, daughter of Diocles, of Xypetè; of Kephisogenes and Aristonikè, probably the children of Kephisophon; and of Kephisophon,

son of Kephisodoros of Xypetè.—*Obtained in Greece by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen.*

Pentelic marble; height, 1 foot; width, 1 foot  $2\frac{1}{2}$  inches. *Greek Inscriptions in Brit. Mus., XC.; C.I.A., II., 2365.*

633. Male figure stands to the left, with right arm extended. Before him is a table, on which is a large hydria.—*Obtained in Greece by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen.*

Pentelic marble; height, 1 foot  $7\frac{1}{2}$  inches; width, 1 foot  $\frac{3}{4}$  inches.

634. Beardless male figure stands, wearing a himation. He has a short staff or scroll in the left hand. The relief was originally surmounted by a pediment.

Inscribed Ἑρμόδωρος Ἀριστομένον(ς)—Hermodoros, son of Aristomenes.

Bluish Greek marble; height, 3 feet 10 inches; width, 1 foot  $6\frac{1}{2}$  inches.

635. Bearded figure stands, draped in a himation. The stèle is surmounted by a bulbous ornament not worked in relief. Inscribed Ἐράσιππος, [Κα]λλενίκου [Κρ]ιωεύς.—Erasippos, son of Callenicos of Crioia.—*Athens? Elgin Coll.*

Pentelic marble; height, 2 feet 1 inch; width, 9 inches. *Mus. Marbles, IX., pl. 30, fig. 3; C.I.G., 665; C.I.A., II., 2223; Greek Inscriptions in Brit. Mus., LXXXVIII.*

636. Stèle fitting into a base. Figures of an athlete anointing himself, and of an attendant holding spear and drapery.

Marble; height, 1 foot 11 inches; width, 1 foot  $3\frac{1}{2}$  inches.

637. Fragment of sepulchral relief, containing the upper parts of a bearded man and a woman conversing. On the left a younger female figure.

Inscribed: Ἀριστοδίκη, Ἀρίσταρχος, Ἀθηναῖς, Σήστιος—Aristodikè, Aristarchos, and Athenais, of Sestos.—*Athens.*

644. Sepulchral figure of a woman, seated in the wall of a church, on the road to the sea, discovered by the Society of Dilettanti.

Inscribed: *Ἡρώδης ὁμοήλικος ἡδέα παῖσας*  
and *χαλπερε* — *τῶν γαῖα πάλιν γέγονα.*  
in Greece, at *Ἀῆς Πειραιεύς, παῖς δὲ Μένωνος.*  
Marble; height, 7½ inches; width, 1 foot 2½ inches. Chandler,  
Part II., No. 95; *Synopsis*, No. 336 (236\*);  
I., II., 3313; *Greek Inscriptions in Brit. Mus.*,

Marble; height, 7½ inches; width, 1 foot 2½ inches. Chandler,  
Part II., No. 95; *Synopsis*, No. 336 (236\*);  
I., II., 3313; *Greek Inscriptions in Brit. Mus.*,  
No. 4

645. Lower part of a female figure. She holds a youth with whose right hand she touches the throne of the goddess. Aristocles, rides a prancing horse and holds a hand on its head. A youth in a chariot and the horse. Inscribed:

Limestone;

646. A female figure. She holds a youth with whose right hand she touches the throne of the goddess. Aristocles, rides a prancing horse and holds a hand on its head. A youth in a chariot and the horse. Inscribed:

Pentelice marble;

Inscribed:

647. Lower part of a female figure. She holds a youth with whose right hand she touches the throne of the goddess. Aristocles, rides a prancing horse and holds a hand on its head. A youth in a chariot and the horse. Inscribed:

Pentelice marble;

Inscribed:

*Ἰσιάδα Μητροδώρου Λαοδικίδα.* — De-  
scribed in honour of Isias of Laodicea,  
— Smyrna. Presented by M. Duane  
1772.

height, 4 feet 2½ inches; width, 1 foot 11  
inches. *Ant. Expl. Suppl.*, V., p. 25; *Archaeologia*,  
Ellis, *Townley Gallery*, II., p. 161; *C.I.G.*,

640. A draped female figure, seated on a chair, holds out a corner of her veil with her right hand. Another female figure stands before her, closely wrapped in her mantle. A diminutive female figure is in the right-hand corner of the relief. The relief is bounded by pilasters, a circular arch, and a pediment.

Parian marble? height, 3 feet; width, 2 feet 4 inches.

641. Fragment of sepulchral stelè, with the lower part of a female figure moving to the right.—*From Mycenae. Inwood Coll.*

Red marble; height, 10 inches; width, 10 $\frac{3}{4}$  inches. *Synopsis*, No. 427.

642. Late sepulchral relief. A female figure, seated on a stool, holds her mantle, which passes over her head, with the left hand, and a scroll (?) in her right hand. The relief is surmounted by an arch and rosettes, above which is a pediment with acroteria, unfinished, and a rosette.

Inscribed: Μούσις Ἀργαίου Μιλήσια. Mousis, daughter of Argaïos of Miletus.—*Athens. Found by Chandler. Presented by the Society of Dilettanti.*

Pentelic marble; height, 2 feet 2 $\frac{3}{4}$  inches; width, 1 foot 2 $\frac{1}{2}$  inches.

Chandler, *Inscriptiones Ant.*, Part II., No. 91; *Synopsis*, 1st ed., Room VI., No. 27 (where Thomas Hollis is incorrectly said to be the donor); Ellis, *Townley Gallery*, II., p. 171; *C.I.G.*, 726; *Greek Inscriptions in Brit. Mus.*, CIII.

643. A female figure, draped, and seated on a stool, raises her right hand to draw her peplos over her head. A draped male figure stands before her, and a boy at the left corner; above is a pediment.

Inscribed with a name now illegible, and χαίρε.—*Found in a store at Portsmouth. Probably from Smyrna.*

Marble; height, 2 feet; width, 1 foot 2 $\frac{1}{2}$  inches.



644. Sepulchral relief, mutilated on the left. A female figure draped and seated on a chair, draws her peplos over her shoulder with her left hand. Above, a pediment.

Inscribed with a name now illegible, terminating in  $\omega$ , and  $\chi\alpha\acute{\iota}\rho\epsilon\tau\epsilon \acute{\alpha}\pi\alpha\nu\tau\epsilon\varsigma$ .—*Obtained by the fourth Earl of Aberdeen in Greece, and presented by the fifth Earl of Aberdeen.*

Marble; height, 1 foot  $9\frac{1}{2}$  inches; width, 1 foot  $\frac{1}{2}$  inch. *Greek Inscriptions in Brit. Mus.*, CXXXIII.; *Conze, Attische Grabreliefs*, No. 46; pl. 23, fig. 1.

645. Lower part of sepulchral relief, much mutilated. A female figure is seated to the front on a lofty throne. She holds a fruit in her left hand. On the left is a youth with a box; and on the right a female figure, whose right hand was raised to her chin. The arms of the throne are supported by Sphinxes.—*Kertch.*

Limestone; height, 1 foot 8 inches; width, 2 feet 2 inches.

646. A female figure, Demetria, seated on a chair, extends her right hand to a box, held by a girl standing before her; behind is another standing female figure.

Inscribed:  $[\Delta]\eta\mu\eta\tau\rho\acute{\iota}\alpha$ .—*Probably from Athens. Obtained by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen.*

Pentelic marble; height, 2 feet  $\frac{1}{2}$  inch; width, 1 foot 1 inch. *Greek Inscriptions in Brit. Mus.*, CXIII.; *C.I.A.*, III., 3072.

647. Lower part of a sepulchral relief. A fully draped female figure, wanting above the breast, is seated on a stool. The left hand was probably raised to the chin or to the veil. Before her, a female figure of which nothing remains except a portion of drapery, from the knees downwards. A small boy stands at the knee of the seated woman, and raises his right hand.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 6 inches; width, 1 foot 3 inches. *Mus. Marbles*, IX., pl. 39, fig. 2; *Synopsis*, No. 196 (162).

648. Boy seated on a rock fishing with a rod and line for a large fish, a basket in his left hand. Above a pediment.

Inscribed in rude late characters, Ἀγαθήμε(τ)ρος Ἀσιαχῶ συντρόφῳ μνημῆς χάριν. — Placed by Agathemerios in memory of his foster brother Asiachos.—*Athens*. Purchased from the *Besborough Coll.* 1801.

Pentelic marble; height, 1 foot 2 inches; width, 10½ inches. *C.I.G.*, 6892.

649. A girl, seated on a stool, holds an open scroll on her lap. Before her is a column, on which is another scroll (?); on the left is a dog raising a paw. The relief is bounded by pilasters and a pediment, slightly sketched out.

Inscribed: Ἀβείτα ζήσασα ἔτη ἰ μῆνας δύο · χαίρετε—*Avita*, who lived ten years and two months. *Hail*.—*Townley Coll.*

Parian marble; height, 1 foot 1 inch; width, 11 inches. *Ellis, Townley Gallery*, II., p. 165. *C.I.G.*, 6866; *Wolters*, No. 1811.

650. Youthful female figure, standing, holding an ivy-leaf fan in the right hand, and a part of the mantle with the left hand.

Inscribed: Σύνφορο[ν] Ἡρακλεῖδ[ου] Καρυστία. Synphoron, of Carystos, daughter of Heracleides.—*Athens*?

Pentelic marble; height, 1 foot 7 inches; width, 11½ inches. *C.I.G.*, 857; *C.I.A.*, III., 2510; *Greek Inscriptions in Brit. Mus.*, CI.

651. Nude figure of boy, standing, with chlamys thrown over his left shoulder. He holds a partridge in his left hand, and holds its beak with his right hand.

Inscribed: Μενεκράτης Μένωνος—*Menecrates*, son of *Menon*.—*Athens*. *Strangford Coll.*

Pentelic marble; height, 1 foot 9 inches; width, 11 inches. *Greek Inscriptions in Brit. Mus.*, CXXI.; *C.I.A.*, III., 3276; *Arch. Anzeiger*, 1864, p. 164\*.

652. Fragment of sepulchral relief. A draped female figure is seated on a couch, with right hand raised to her veil;

before her, two girls, of whom one holds a ball and the other a fan.—*Found in a store at Portsmouth. Probably from Smyrna.*

Marble; height, 10 inches; width, 1 foot  $1\frac{1}{2}$  inch.

653. A boy throws a ball for a dog which springs up towards him.—*Strangford Coll.*

Pentelic marble; height, 1 foot 8 inches; width,  $10\frac{1}{2}$  inches. *Arch. Anzeiger*, 1864, p. 165\*.

654. Draped male figure standing, with a boy at his side; above an arch, springing from pilasters, and surmounted by a pediment with rosette and acroteria.—*Kertch.*

Limestone; height, 2 feet  $3\frac{3}{4}$  inches; width, 1 foot  $9\frac{1}{2}$  inches.

655. Sepulchral relief, rude and late. Standing, draped female figure raises her right hand to her cheek. The first inscription has been obliterated, and in place of it is the inscription, ΣΟΤ . . . ΝΙΚΗ χαίρει.

Greek marble; height, 2 feet  $2\frac{1}{2}$  inches; width, 1 foot.

656. Sepulchral monument of Artipous. An old woman is seated wrapped in her mantle, with a pomegranate in her left hand. A girl stands at her left side holding a box and a purse (?). The relief is bounded by pilasters, surmounted by a pediment with acroteria.

Inscribed: 'Αρτίπους Ἀλκίμα and ΛΠ. Λ is a symbol, chiefly used in Ptolemaic inscriptions to precede a numeral denoting a year. The inscription therefore appears to mean '80 years old,' if π is given its usual value.—*Kertch.*

Limestone; height, 4 feet  $\frac{1}{2}$  inch; width, 2 feet  $5\frac{3}{4}$  inches. *Greek Inscriptions in Brit. Mus.*, CCII.; Latyshev, II., 133.

657. A draped figure, Theodotè, seated on a throne, raises her left hand to her veil. Before her a figure of a girl, standing. The arms of the throne are supported by Sphinxes.

Above the relief are an arch, springing from pilasters, a pediment with acroteria, and rosettes.

Inscribed: [Θεοδ]ότη γυνή [Μυρίνου, χαίρε].—*Kertch*.

Limestone; height, 2 feet 5 inches; width, 1 foot 8½ inches. *Greek Inscriptions in Brit. Mus.*, CCI.; Latyshev, II., 231. The restoration is taken from a copy, given by Latyshev, which was made before the inscription was broken.

658. A draped female figure, seated on a throne, raises her left hand to her veil, and holds a mirror in her right hand. A female figure stands before her. On each side of the standing figure is a diminutive figure of a girl; one holds a bird, and the other a vase. Above is a pediment with acroteria and rosettes.

Inscribed Θεοφίλη θυγά[τηρ] . . . Theophilé, daughter of . . .—*Kertch*.

Limestone; height, 2 feet 5 inches; width, 2 feet. *Greek Inscriptions in Brit. Mus.*, CC.; Latyshev, II., 235b.

659. A female figure, seated on a throne, raises her left hand to her veil. On right and left are diminutive figures of girls. The arms of the throne are supported by Sphinxes. Above is an arch, springing from pilasters, a pediment with rosettes and acroteria.

Inscribed: Ἑλλάς γυνή Μηνωδώρου, χαίρε — Hellas, wife of Menodoros, farewell.—*Kertch*.

Limestone; height, 5 feet 1½ inches; width, 1 foot 11½ inches. *Greek Inscriptions in Brit. Mus.*, CXC VII.; Latyshev, II., 228.

660. A draped female figure, seated on a chair to the front. The head is wanting. On the left is an attendant figure of a girl holding a box (*pyxis*). On the right is a horseman wearing chlamys, bow-case and bow, and sword. There is also a small part of a second horseman.—*Kertch*.

Limestone; height, 1 foot 6 inches; width, 2 feet 4 inches.

661. Two horsemen standing to right. The foremost has a sword, bow, bow-case; the hinder one wears a conical cap. Above, rosettes and a pediment, surmounted by acroteria.—*Kertch*.

Limestone; height, 3 feet 3 inches; width, 1 foot 11½ inches.

662. Sepulchral relief, with two panels. The upper panel contains a mounted horseman in a chlamys, galloping to the right. Of the lower panel only the upper part with one head remains. Above the relief is a pediment.—*Kertch*.

Limestone; height, 2 feet 3 inches; width, 1 foot 5 inches.

663. Horseman to the right, with tunic, chlamys, and bow-case with bow. Behind him, an attendant male figure. Below the horse is a dog running.

Inscribed: Δαῖσκε Ἀριαράμνου, χαῖρε—Daïscos, son of Ariaramnos, farewell.—*Kertch*.

Limestone; height, 2 feet 6 inches; width, 1 foot 10 inches. *Greek Inscriptions in Brit. Mus.*, CLXXXVII.; Latyschev, II., 141.

664. Sepulchral relief in two panels. The upper part is broken away. The feet and tail of a horse, and a figure of a dog standing to right remain. Before the horse are the legs of a small attendant figure. In the lower panel is a horseman riding to the right, with bow, bow-case, sword and long spear. A colt stands beside the horse.

Inscribed: Ἀρτεμίδωρε Διογᾶ ἐπὶ τῆς πινακίδος, χαῖρε. Wolters translates; "Hail, Artemidoros, son of Diogas, officer in charge of the list."—*Kertch*.

Limestone; height, 2 feet 3 inches; width, 2 feet 1¾ inches. *Greek Inscriptions in Brit. Mus.*, CLXXXIII.; Wolters, No. 1809; Latyschev, II., 131.

665. Fragment of relief, with figures of two horsemen standing confronted. The head of one and the head and body



of the other are lost. They have short tunic, cloak, bow and arrows in bow-case, and a saddle cloth.—*Kertch*.

Limestone; height, 1 foot 5 inches; width, 1 foot 8 inches.

666. Fragment from the right-hand lower corner of a relief, which is perhaps sepulchral, with the lower parts of two mounted horsemen, wearing short tunics, cloaks and swords, moving rapidly to the left.—*Athens. Strangford Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 10 inches.

667. Sepulchral relief. A woman stands to the front wearing a chiton, and having a mantle wrapped closely about her. The relief is bounded by pilasters and a high-pitched pediment, in the tympanum of which is a vase in low relief. Inscribed 'Επιγόνα Μοσχίου Μιλησία, Epigona, wife of Moschio, of Miletus.—*Athens. Presented by J. Johnstone, Esq., 1890.*

Pentelic marble? Height, 3 feet 9 inches; width, 1 foot 7 inches.

This relief, which was seen at Athens, "in the court of Giorgaki Livaditi," by Spon in 1676 and by Fourmont in 1720, was dug up many years ago below a house in New Bond Street. Spon, *Voyage* (ed. 1679), II, p. 445; *C.I.G.*, 706; *C.I.A.*, III, 2660.

668. Fragment of relief, with the body and legs of a boy walking to the right. The arms appear to have been raised. A small piece of drapery is seen behind the back of the boy.—*Elgin Coll.*

Pentelic marble; height, 1 foot 6 inches. *Synopsis*, No. 198 (109).

669. Female head to the front in a somewhat severe style. Apparently broken from a relief. The features are those of a young girl. The hair is waved on each side, from a central parting.—*Athens, 1848. Lenormant Coll.*

Pentelic marble; height,  $6\frac{3}{4}$  inches.

670. Helmeted head in profile to the right; broken from a relief. Above the helmet is what appears to be part of a horse's tail.—*Inwood Coll.*

Pentelic marble; height, 7 inches.

671. Head of a maiden, probably from a sepulchral relief. She wears a closely-fitting cap, with a small flap hanging down before the ear. There are remains of the tips of two fingers and a thumb resting on the top of the head, which make it probable that the complete figure was that of an attendant kneeling before her mistress, like the attendant who fastens the sandal of Ameinocleia (No. 620).—*Athens? Elgin Coll.*

Pentelic marble; height, 8 inches. *Synopsis*, No. 250 (114); Ellis, *Elgin Marbles*, II., p. 119.

672. Head of a youth, three-quarters turned to the right, from the side of a sepulchral relief. He wears a taenia, and there are traces of drapery which passed over the shoulder. There is a part of a pilaster on the left. (Pl. xii., fig. 2.)—*Athens.*

Pentelic marble; height, 8 inches.

673. Head of a youth, half turned to the right, together with the neck and part of the breast. From a sepulchral relief. The waving locks of hair are freely treated. (Pl. xii., fig. 1.)—*Athens.*

Pentelic marble; height, 10 inches. The tip of the nose is restored.

674. Fragment of a sepulchral relief. A male head in high relief, wearing a taenia, is slightly bent forwards to the right. There are remains of drapery which passed over the shoulder. On the left is part of a pilaster which bounds the relief.

Marble; height, 6½ inches.

675. Female head, probably from a sepulchral relief. The neck is much bent. A portion of the right hand remains clasping the top of the head.

Marble ; height, 6 inches.

676. Fragment of the head of a youth, perhaps from a sepulchral relief. A band passes across the forehead immediately below the hair.—*Excavated by J. T. Wood, at Ephesus.*

Marble ; height, 5 inches.

677. Portrait head of a bearded man. This head appears to be derived from a sepulchral monument in very high relief, and to have been turned to the left, as the left side is carefully finished, while the right side is rough and inaccurate.—*Athens ? Elgin Coll.*

Pentelic marble ; height, 10½ inches. *Synopsis*, No. 242 (126).

678. Fragment of the right side of a relief which was probably sepulchral. A female figure, wearing a sleeved chiton and mantle, is seated on a chair. She extends her hands, probably towards a figure now wanting. On the right is the head of a figure looking to the right, and part of a pilaster which bounds the scene. On the left is part of the drapery of a third figure.—*Ephesus. Strangford Coll.*

Pentelic marble ? Height, 1 foot 4 inches ; width, 11 inches.

679. Fragment of a relief, perhaps sepulchral, containing the lower part of the body and the right leg of a warrior, who stands on rocky ground drawing himself rather to the left. He wears a short chiton, a cuirass with a triple row of flaps (*pteryges*), and a mantle. Behind are the legs from the knees of a recumbent figure. The warrior appears to have had a shield on the left arm, and the right

arm raised for a spear thrust at a fallen enemy.—*Found at the foot of the Inscribed Monument, Xanthos.*

Hard limestone; height, 3 feet 4 inches; width, 1 foot 11 inches. *Synopsis*, *Lycian Room*, No. 141b. Joints at both sides show that the complete work was of considerable size. Compare the scenes of combat in the entrance of the rock tomb at Kiöbaschi. Benndorf, *Reisen in Lykien*, I., p. 135; and at Tyssa, *loc. cit.*, II., p. 64.

680. Figure of bull lying down to the right, on rough ground. The head is worked in a very natural manner. The forms of the body are treated in the flat manner of a bas-relief. The back has been left unfinished. Probably the bull originally surmounted a tomb, at Athens. (Compare Curtius and Kaupert, *Atlas von Athen*, pl. 4.)—*Brought from Greece by C. R. Cockerell. Presented by Lord Hillingdon.*

Pentelic marble; height, 3 feet 2 $\frac{3}{4}$  inches; length, 5 feet. *Journ. of Hellen. Studies*, VI., pl. C., p. 32.

### SEPULCHRAL VASES.

For the supposed significance of Vases as Sepulchral Monuments, see above, p. 297.

681. Plain sepulchral lekythos, in low relief.—*Elgin Coll.*

Pentelic marble; height, 2 feet 11 inches. *Synopsis*, No. 164 (276); *Mus. Marbles*, IX., pl. 34, fig. 1; Ellis, *Elgin Marbles*, II., p. 161.

682. Sepulchral lekythos, with relief. An old man, Pytharatos, stands, clasping the hand of a seated man, Herophilos, who is also old.

Inscribed: Πυθάρατος, Ἡρόφιλος.—*Sloane Coll.*

Pentelic marble; height, 2 feet 9 inches; diameter, 10 $\frac{1}{4}$  inches. Ellis, *Townley Gallery*, II., p. 221; *Greek Inscriptions in Brit. Mus.*, CXXVI.

633. Plain sepulchral amphora of Phaidimos of Naucratis.  
Inscribed: Φαίδιμος Ναυκρατίτης.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 3 feet  $4\frac{1}{2}$  inches; diameter, 11 inches.  
*Synopsis*, No. 124 (A. 51); *Mus. Marbles*, IX., pl. 33, fig. 4; Ellis,  
*Elgin Marbles*, II., p. 164; *Greek Inscriptions in Brit. Mus.*, CV.;  
*C.I.A.*, II., 3239.

634. Body of sepulchral amphora of Timophon, of Anagyryus, with ornate flutings, and a horizontal band of interwoven fillets. Rosettes at the base of the handles.

Inscribed: Τιμοφῶν Τιμοστράτου Ἀναγυράσιος.—*Athens?*  
*Elgin Coll.*

Pentelic marble; height, 1 foot 11 inches; diameter, 1 foot 2 inches.

For the form, cf. vase held by the wind Skiron on the Tower of the Winds (Stuart, I., chap. III., pl. 19), and the relief from Icaria (*American Journ. of Archaeology*, V., p. 178, fig. 30). Published Dodwell, *Tour*, I., p. 451; *Synopsis* No. 263 (163); *Mus. Marbles*, IX., pl. 32, fig. 4; *Greek Inscriptions in Brit. Mus.*, LXXX.; *C.I.G.*, 585. Kumanudis (*Ἀττ. Ἔργ.* No. 236, and p. 18) and Köhler (*C.I.A.* II., 1850) consider the inscription more recent than the vase.

635. Fragment from the top of a sepulchral amphora in relief, with patterns of foliage.—*Formerly in Lord Elgin's Collection.*

Pentelic marble; height, 11 inches. *Journ. of Hellen. Studies*, VI., p. 43, No. 4.

636. Sepulchral cippus of Anaxicrates with an amphora carved in low relief.

Inscribed: Ἀναξικράτης Δεξιόχου Ἀθηναῖος.—*Athens?*  
*Elgin Coll.*

Pentelic marble; height, 2 feet  $\frac{1}{2}$  inch. *Synopsis*, No. 123 (240);  
*Mus. Marbles*, IX., pl. 34, fig. 2; *Greek Inscriptions in Brit. Mus.*, XCVI.; *C.I.G.*, 801.



### SEPULCHRAL VASES AND RELIEFS, WITH FIGURES CLASPING HANDS.

For the various interpretations that have been proposed for these scenes, commonly known as "Scenes of Parting," see above, p. 297.

687. Sepulchral lekythos with relief. A bearded figure stands before a woman seated on a stool, and clasps her hand.

Inscribed: Πάμφιλος Μεισιάδου Αἰγυλιεύς · Ἀρχίππη Μεισιάδου — Pamphilos, son of Meixiades, of Aigilia; Archippè, daughter of Meixiades. The figures represented are therefore brother and sister.—*Found beside the portico of Hadrian, Athens. Elgin Coll.*

Pentelic marble; height, 2 feet 4½ inches; diameter, 1 foot 5 inches. Stuart I., pp. 44, 52; Dodwell, *Tour*, I., p. 454; *Mus. Marbles*, IX. pl. 33, fig. 2; *Synopsis* No. 192 (237); Ellis, *Elgin Marbles*, II., p. 164; *C.I.G.*, 560; *C.I.A.*, II., 1737; *Greek Inscriptions in Brit. Mus.*, LXXV.

688. Sepulchral lekythos with relief. Two female figures, Philia and Metrodora, stand clasping hands. Two bearded figures, Mys and Meles, stand, one on the left and one on the right, each turning towards the central group.

Inscribed: Μύς, Φιλία, Μητροδόρα, Μέλης.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 9½ inches; diameter, 1 foot 1½ inches. *Mus. Marbles*, IX., pl. 32, fig. 3; *Synopsis* No. 199 (148); *C.I.G.*, 974; *C.I.A.*, II., 3998; *Greek Inscriptions in Brit. Mus.*, CXXII. Brueckner, *Von den griech. Grabreliefs*, p. 12, fig. κ. A companion lekythos has been discovered at Chasani, in Attica, and is now at Athens. In this relief, Mys and Meles clasp hands, while Metrodora and Philia stand on the right and left. Brueckner, *l. c.*

689. Part of a sepulchral lekythos with relief. Two women, Callistratè (?) and Demostratè, stand with right hands

joined. Behind the latter a girl stands in an attitude of grief with her head resting on her right hand. Behind the former is a youth supporting his chin on his right hand.

Inscribed: *Δημοσφράτη, Καλλισφρ[άτη]*.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; diameter, 1 foot 5 inches.

*Mus. Marbles*, IX., pl. 31, figs. 1, 2; *Synopsis* No. 275 (104);

Ellis, *Elgin Marbles*, II., p. 165; *C.I.G.*, 936; *C.I.A.*, II., 3611;

*Greek Inscriptions in Brit. Mus.*, CXIV.

690. Sepulchral vase, with relief. A young warrior, wearing chiton, shield and helmet, clasps the hand of an old man. Behind the man stands a woman, who makes a gesture with her right hand.

Inscribed with an elegiac inscription of four lines of which only the terminations remain.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 2 feet  $4\frac{1}{2}$  inches; diameter, 1 foot  $3\frac{1}{2}$  inches.

*Mus. Marbles*, IX., pl. 32, fig. 1; *Synopsis* No. 122 (167); Ellis,

*Elgin Marbles*, II., p. 161; *C.I.G.*, 1041; *C.I.A.*, II., 4312;

*Greek Inscriptions in Brit. Mus.*, CXXXII.

691. Sepulchral lekythos with relief. A young warrior, wearing a cuirass over a short tunic, a chlamys and a helmet, clasps the hand of a seated woman. He appears to hold a scroll in his left hand. Behind him is an attendant, holding a large shield.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 2 feet 6 inches; diameter, 1 foot 6 inches.

*Mus. Marbles*, IX., pl. 33, fig. 3; *Synopsis* No. 195 (228); Ellis,

*Elgin Marbles*, II., p. 161.

692. Sepulchral lekythos with relief. An armed warrior, Sosippos, who wears a tunic, cuirass, and chlamys, clasps the hand of a seated woman, who, with her left hand clasps the right hand of a small girl standing at her knee. Behind the warrior is a boy carrying a large

shield; behind the seated figure is a woman standing with her right hand raised to her chin.

Inscribed: Σώσιππος.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 2 feet; diameter, 11 inches. Dodwell, *Tour*, I, p. 455; *Mus. Marbles*, IX., pl. 31, fig. 3; *Synopsis* No. 230 (239); Ellis, *Elgin Marbles*, II., p. 165; *C.I.G.*, 1008; *C.I.A.*, II., 4156; *Greek Inscriptions in Brit. Mus.*, CXXVII.

693. Stelè, with a sepulchral lekythos in relief, supported by a winged Sphinx. On the vase is a relief representing two warriors, fully armed, standing with hands clasped. (Pl. xi., fig. 1.)

Inscribed: Ἀρχιάδης Ἀγν(ο)ύσιος, Πολεμόνικος Ἀθμονεύς—*Archiades of Hagnus; Polemonicos of Athmonon.*—*Formerly in the Guilford Collection. Presented by G. Plucknett, Esq., 1886.*

Pentelic marble; height, 2 feet 11½ inches width, 1 foot 1 inch. *C.I.G.*, 552; *C.I.A.*, II., 1700.

694. Stelè, with sepulchral relief. A seated woman, Xeno, clasps the hand of a girl, Cleo, who stands before her. Behind her, a bearded man, Hermodoros, leans on his staff and looks downwards. The stelè is surmounted by a rounded top as if for a palmette, which may have been painted.

Inscribed: Ξενώ, Ἑρμόδωρος, Κλεώ.—*Athens?*—*Elgin Coll.*

Pentelic marble; height, 2 feet 1 inch; width, 1 foot 2½ inches. *Mus. Marbles*, IX., pl. 30, fig. 4; *Synopsis* No. 373 (229); *C.I.G.*, 981; *C.I.A.*, II., 4042; *Greek Inscriptions in Brit. Mus.*, CXXIV.

695. Sepulchral lekythos with relief. A youth, Polystratos, clasps the hand of a woman, Archagora, who is seated on a chair. A woman, Pithyllis, is seen in the background between these two figures. She stands in an attitude of grief, with her head bowed and her right hand raised to her veil.

Inscribed: Ἀρχαγόρα, Πιθυλλίς, Πολύστρατος. — *Athens?*  
*Elgin Coll.*

Pentelic marble; height, 1 foot 8 inches; diameter, 11 inches.  
Dodwell, *Tour*, I, p. 455; *Mus. Marbles*, IX., pl. 31, fig. 4;  
*Synopsis*, No. 182 (274); Ellis, *Elgin Marbles*, II., p. 165; *C.I.G.*,  
996; *C.I.A.*, II., 3524; *Greek Inscriptions in Brit. Mus.*, CXII.

696. Sepulchral lekythos with relief. A bearded man stands before a woman seated on a chair and clasps her hand. There is no trace of an inscription.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 2 feet 11½ inches; diameter, 11 inches.  
*Mus. Marbles*, IX., pl. 33, fig. 1; *Synopsis* No. 132 (A. 50); Ellis,  
*Elgin Marbles*, II., p. 164.

697. Sepulchral lekythos with relief. A bearded man stands before a woman seated on a chair.

Inscribed above the head of the woman: Ἀδα. The name of the man may have been inscribed originally, but it is now obliterated.—*Athens?* *Elgin Coll.*

Pentelic marble; height, 1 foot 10½ inches; diameter, 1 foot. *Mus. Marbles*, IX., pl. 32, fig. 2; *Synopsis* No. 188 (110); *Greek Inscriptions in Brit. Mus.*, CXI.; *C.I.A.*, II., 3438.

698. Sepulchral lekythos with relief. A man, Alkimachos, stands before a seated woman, Hedylè, and clasps her hand. A girl stands behind Hedylè, and another girl of a smaller size stands behind Alkimachos.

Inscribed: Ἡδύλη, Ἀλκίμαχος.—*Probably from Athens. From the Earl of Belmore's Collection*, 1842.

Pentelic marble; height, 1 foot 5 inches; diameter, 1 foot 1 inch.  
*Greek Inscriptions in Brit. Mus.*, CXVIII.; *C.I.A.*, II., 3761.

699. Sepulchral lekythos with relief, much defaced. A woman seated on a chair clasps the hand of a woman standing before her. Behind the chair is a girl holding a box in her left hand.—*From a store at Portsmouth. Perhaps from Smyrna.*

Marble; height, 1 foot 7 inches; diameter, 1 foot.

700. Fragment of sepulchral relief. A youth standing clasps the hand of a bearded man, seated on a chair. Only the upper parts are preserved of both figures, together with the right side of the relief.—*Athens? Elgin Coll.*

Pentelic marble; height, 6 inches; width,  $10\frac{1}{2}$  inches. *Synopsis*, No. 423.

701. Fragment of sepulchral relief. A woman, seated on a chair, clasps the hand of a woman standing before her. Her left hand appears to have been raised to her veil. The upper parts of both figures are wanting, and also the left side of the relief. A nude boy with an uncertain object in his hands stands in the right corner.

Pentelic marble? Height, 1 foot; width, 11 inches.

702. A woman seated to the right, on a stool, holds her veil with the left hand, and clasps the arm of a boy standing before her. Behind the boy, and partly embracing him, stands a woman, who holds her veil with her right hand. On the left, behind the seated figure is a woman standing with the left hand raised to her cheek, and with the right hand supporting the left elbow. At the foot of the seat are two small female figures, one standing and one sitting. These six figures are in high relief. In the background are two men confronted in low relief; one is bearded. Two other heads also appear to have been inserted, and to have been afterwards obliterated. The relief is bounded by two pilasters and an architrave, with roof tiles above.

Inscribed: Σωπάτρα Πανσανίου. Ἀντίμαχος Πανσανίου. Φιλοπάτρα Μι[ρ]ύλου. Πανσανίας Ἀνδρίσκου. Sopatra and Antimachos are the children of Pausanias and Philopatra.—*Pella.*

Fine-grained white marble; height, 4 feet; width, 2 feet 6 inches. *Greek Inscriptions in Brit. Mus.*, CLXXII.

703. An elderly bearded man, seated, to the left, clasps the hand of an old man standing before him. Both figures



appear to be portraits. Small figures of boys stand at the right and left. The boy on the left holds an uncertain object. Above are a pediment with acroteria, and two olive wreaths, and the inscriptions 'Ο δῆμος Δημοκλῆν Ἀμφιλόχου, 'Ο δῆμος Δημοκλῆν Δημοκλήου, recording honorary decrees to Democles, son of Amphilocho, and Democles, son of Democles. Below is a metrical epitaph, in eight lines :

Τὸν πινυτὸν κατὰ πάντα καὶ ἔξοχον ἐν πολυήταις  
ἀνέρα γηραλ(έ)ου τέρματ' ἔχοντα βίου  
Αἶδω νυχίοιο μέλας ὑπεδέξατο κόλπος  
εὐσεβέων θ' ὅσῃν εὐνασεν ἐς κλισίην.  
μνήμα δ' ἀποφθιμένοιο παρὰ τρηχῆαν ἀταρπὸν  
τοῦτο παῖς κενῇ τεῦξε σὺν εἰνετίδι.  
ξείνε, σὺ δ' αἰέσας Δημοκλέος νεία χαίρειν  
Δημοκλέα στείχοις ἀβλαβὲς ἔχνος ἔχων.

—*Smyrna. Presented by M. Duane and T. Tyrwhitt, Esqs., 1772.*

Bluish Greek marble; height, 4 feet 5 inches; width, 1 foot 8½ inches. Montfaucon, *Ant. Expl. Suppl.*, V., p. 25; *Archaeologia*, III., pl. 11, fig. 2; *C.I.G.*, 3256; Kaibel, 237.

704. A man, Exakestes, seated, clasps the hand of his wife, Metreis, standing before him. She holds a spindle in her left hand. In the right and left corners of the relief are small figures of a boy and girl. The girl holds a casket. In the background of the relief are a stelè surmounted by two cornucopiae, and a candelabrum. Above, two wreaths and the honorary inscription, 'Ο δῆμος Ἐξακέστην Ἀνδροβούλου. 'Ο δῆμος Μητρῆν Ἑρμίππου, Ἐξακέστου δὲ γυναῖκα. The relief is surmounted by a pediment with acroteria and a rosette.—*Perhaps from Smyrna. Townley Coll.*

Greek marble; height, 2 feet 5½ inches; width, 1 foot 4½ inches. *Mus. Marbles*, X., pl. 43; *C.I.G.*, 3232; Ellis, *Townley Gallery*, II., p. 165; Walters, No. 1806. This relief was once in the possession of Dr. Richard Mead (*Mus. Meadianum*, Pars alt., 1759, p. 239).

705. A woman seated clasps the hand of a young man who stands before her, placing his left hand on her shoulder. An older man stands on the left. The stelè is surmounted by a pediment.

Greek marble; height, 2 feet  $2\frac{1}{2}$  inches; width, 1 foot 2 inches.

706. A woman, Laodikè (?), seated, clasps the hand of a youth standing before her. The relief is crowned by a pediment. A nearly illegible inscription appears to read: Λαοδίκη Ἡρ[οφίλου?] . . . . . χαίρε.

Pentelic marble; height, 2 feet  $3\frac{1}{4}$  inches; width, 1 foot 2 inches.

707. A woman clasps the hand of a warrior, with short tunic, cloak and shield. On the left a second warrior, somewhat smaller, but similarly attired. Above is a pediment with acroteria and rosettes.—*Kertch*.

Limestone; height, 2 feet 4 inches; width, 1 foot 7 inches.

708. Two men, one bearded and the other a youth, stand clasping hands. They are father and son, each being named Bakchios. Above is a pediment with acroteria and rosettes.

Inscribed: Βάκχιε Βάγεος καὶ υἱὲ Βάκχιε χαίρετε.

Limestone; height, 2 feet  $11\frac{3}{4}$  inches; width, 1 foot  $8\frac{3}{4}$  inches.

*Greek Inscriptions in Brit. Mus.*, CLXXXIV.; Latyshev, II., 78.

709. A man and woman stand, clasping hands. A boy on the right. Above is a pediment with acroteria and rosettes.

Inscribed: Γάιος Γάτου καὶ μητὴρ Βασιλι[νδ]ίνα χαίρετε.—*Kertch*.

Limestone; height, 2 feet  $6\frac{1}{2}$  inches; width, 1 foot  $7\frac{1}{2}$  inches. *Greek Inscriptions in Brit. Mus.*, CLXXXVI.; Latyshev, II., 93.

710. Circular pedestal or altar on a square plinth, on one side of which is a sepulchral relief. A man stands on the right, clasping the right hand of a seated woman, pro-

bably his wife. She holds her veil with her left hand. Behind the woman stands Hermes Psychopompos, about to conduct her shade to Hades. He has petasos, talaria, chlamys and caduceus. On the right is another male figure standing, with folded hands, and beyond is what appears to be an altar. The altar is rectangular, and is surmounted by a conical object, round which a serpent is twined. By the side of the altar is the mutilated figure of a boy. On the extreme left behind Hermes is a sundial, to which his hand is pointing. At the side of the chair stands a draped female attendant of diminutive stature. This figure is much defaced, and the lower part is broken away. The head of this figure has been broken off, and the faces and general surface of all the figures are much eaten away by exposure to weather. This relief occupies about a third of the circle of the pedestal, the remainder being ornamented by festoons of ivy suspended between three bulls' heads. In the centre of the top of the pedestal is a round hole, as if to receive a dowel, and the surface of the marble seems prepared for a joint. The whole may have served as a pedestal for a statue.—*Obtained from Greece by the fourth Earl of Aberdeen, and presented by the fifth Earl of Aberdeen, 1861.*

Greek marble; height, 3 feet 7 inches; diameter, 2 feet 9 inches.  
*Guide to Graeco-Roman Sculptures, Part II., No. 75.*

### RELIEFS REPRESENTING THE SEPULCHRAL BANQUET.

For a discussion of the interpretation of this class of reliefs, see above, p. 298.

711. Cast of a sepulchral relief, sometimes known as the "Death of Socrates." A man, bearded, reclines on a couch, with a bowl in his right hand, held out as if to

pour a libation. A woman seated on a stool by the foot of the couch, extends her hands. On the right is a man, draped and bearded, and on the left a nude youth who stands with a jug by a large crater. Below the couch is a dog gnawing a bone. The original, of white marble, was found at the *Piræus* in 1838, and is now in the *National Museum at Athens*.

Height, 1 foot  $7\frac{1}{2}$  inches; width, 2 feet 1 inch. 'Εφηνερίς, 1839, No. 269; Le Bas, *Mon. Fig.*, pl. 52; Pervanoglu, *Familienmahl*, p. 24, No. 60; Mitchell, p. 504; Wolters, No. 1052; Roscher, *Lexicon*, p. 2574.

712. Relief with banquet. Two male figures recline together on a couch. One is a bearded man, the other is a youth. The man holds a bowl in his left hand and places his right hand on the shoulder of the youth who turns his head towards him. Before the couch is a table with provisions. On the right is a nude youth with a jug and bowl. On the left is a youth, wearing tunic and chlamys, who leads a horse. The relief is bounded by pilasters and an architrave.

On the lower margin is the modern inscription *Aesculapio Tarentino Salenius Arcas*, added by some person who supposed that the relief was a votive tablet to Aesculapius. The inscription, however, makes it probable that the relief was obtained at Tarentum. The type of the horse also agrees well with that on the coins of Tarentum, of about the close of the fourth century, B.C. The relief is perhaps erected to a father and two sons. It is also possible that the two figures of the youth represent the same person, and that only two persons in all are here commemorated.—*Presented by W. R. Hamilton, Esq.*, 1845.

Marble, probably Pentelic; height, 1 foot  $10\frac{1}{2}$  inches; width, 2 feet 9 inches. The upper right-hand corner is restored. P. Gardner, *Journ. of Hellen. Studies*, V., p. 105, and plate; Wolters, No. 1054; Roscher, *Lexicon*, p. 2575.

713. Relief with banquet, serpent, and sacrifice. Two men recline on a couch. Both have cups in their left hands. One holds up a rhyton terminating in a ram's head; the other stretches out his right hand to a long table which stands before the couch. A woman, seated on the end of the couch, holds a cup in her left hand and stretches out her right hand to the table. Below the table is a coiled serpent. On the left of the woman is a nude youth holding up a rhyton. Beyond is a square altar, to which a boy, who is now almost obliterated, leads a pig. He holds a bowl in his left hand. On the left are four adult persons and two infants, and above, the head of a horse in a frame. The relief is bounded by two pilasters surmounted by an entablature, above which roof-tiles are slightly indicated.—*Townley Coll.*

Pentelic marble; height, 1 foot 2 inches; width, 2 feet 2 inches.

714. Fragment of relief with banquet and sacrifice. On the right is part of the figure of a woman, who is seated at the foot of a couch, most of which is now lost. Before her is part of a table. At the foot of the couch is an altar which is approached by a procession of three adult persons and four children, one of whom leads a ram. Above, a horse's head is seen at a window. The relief is bounded by pilasters and an entablature, above which roof-tiles are shown.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 3 inches; width, 1 foot  $\frac{1}{2}$  inch.  
*Mus. Marbles*, IX., pl. 35, fig. 1; *Synopsis*, No. 279 (94);  
 Welcker, *Alte Denkmäler*, II., p. 273; cf. Welcker, *loc. cit.*,  
 II., pl. 13, No. 24; Pervanoglu, *Familienmahl*, p. 44, No. 174.

715. Fragment of relief, which may be supposed to have been similar to the preceding. Sacrificial procession, including a man, of whom but little remains, a woman, two children, and one draped figure, whose sex cannot be



distinguished, carrying a large vessel on the head.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot  $4\frac{3}{4}$  inches; width,  $9\frac{1}{2}$  inches. *Mus. Marbles*, IX., pl. 36, fig. 3; *Synopsis*, No. 189 (284); *Guide to Elgin Room*, Part II., No. F. 6.

716. Relief with banquet and sacrifice. A male figure, who is half draped, reclines on a couch with a bowl in his right hand. He wears a *polos* and in type resembles a divinity. Before him is a table with food. A woman is seated on the foot of the couch and has a cup in her left hand. On the right a youth draws wine from a crater. On the left a man, woman, and boy approach as worshippers. The relief is bounded by two pilasters, surmounted by an entablature, above which are roof-tiles.—*Townley Coll.*

Pentelic marble; height,  $9\frac{1}{2}$  inches; width, 1 foot  $1\frac{3}{4}$  inches. Ellis, *Townley Gallery*, II., p. 167; Welcker, *Alte Denkmäeler*, II. p. 278.

717. Relief with banquet and sacrifice. A male figure, half draped and wearing a *polos* as in the last relief, reclines on a couch. He has a cup in the left hand and a rhyton in the right hand. Before him is a table with food. A woman is seated at the foot of the couch, with a cup in her left hand. On the left a boy stands beside a jar of wine, which is raised on a pedestal. At the left a woman, and two smaller figures approach as worshippers. Above, the head of a horse is seen looking through an opening. The relief is bounded by two pilasters, surmounted by an entablature, above which are roof-tiles.—*Halicarnassos. Presented by H.M. Sultan Abdul Medjid to Viscount Stratford de Redcliffe, and by him presented to the British Museum.*

Marble; height, 10 inches; width, 1 foot 1 inch.

718. Fragment of relief. A nude male figure who seems to be wearing a Phrygian cap, and holds some object in his

right hand, stands with his left hand over an altar. On the right side of the altar was a male figure making a libation. Only the right hand with the saucer, and the right foot remain. On the left a bearded man stands, with his right hand raised.—*Athens? Elgin Coll.*

Pentelic marble; height, 1 foot 6 inches; width, 1 foot 3 inches.

*Synopsis* No. 380 (101); *Mus. Marbles*, IX., pl. 37, fig. 1.

719. Group of persons about to sacrifice; from the left side of a sepulchral relief. On the right of the fragment is a man with a large amphora, turned to the right. Behind him are two men and two women, all standing as worshippers.—*Mytilene.*

Marble; height, 10 inches; width, 11 inches. Conze, *Lesbos*, p. 10, Note 3, No. 1.

720. Fragment of relief with banquet and serpent. A man reclines on a couch and pours a libation from a bowl. Before the couch is a table with food. A serpent is coiled beneath the table and stretches its head towards the bowl. On the left is the hand holding a casket (*pyxis*) of a woman, who had been seated at the foot of the couch. The relief is bounded by pilasters, an entablature and a roof.

Marble; height, 1 foot 1 inch; width, 9 inches.

721. Relief with a female figure of the type of the banquet reliefs. A woman seated, wearing a lofty head-dress (*polos*), holds an ivy-leaf fan in her left hand, and with the right hand appears to be offering a cup to a serpent.—*Athens? Elgin Coll.*

Pentelic marble; height, 2 feet  $3\frac{1}{2}$  inches; width, 1 foot  $5\frac{1}{2}$  inches.

*Mus. Marbles*, IX., pl. 38, fig. 3; *Synopsis*, No. 278 (238); Ellis,

*Elgin Marbles*, II., p. 127, No. 278.

722. Relief with banquet. A man reclines on a couch with a cup in his left hand. Before him is a table with

food. A woman is seated near the foot of the couch with her left hand raised to her veil. On the right is a boy in a short tunic, perhaps holding a kyathos. On the left is a girl who is standing, and seems to be holding a vase. The relief is surmounted by a pediment.

Inscribed: 'Ερμίας Ἀθηνίωνος. Hermias, son of Athenion.  
—Athens. *Strangford Coll.*

Pentelic marble; height, 1 foot 5 inches; width, 10 inches. *Greek Inscriptions in Brit. Mus.*, CXVI.; *Arch. Anzeiger*, 1864, p. 164\*; Pervanoglu, *Familienmahl*, p. 15, No. 5.

- 723.** Relief with banquet. A man reclines on a couch, with a bowl in his left hand; with the right hand he holds a wreath on his head. Before him is a table with food. The legs of the table terminate above in the form of swans' heads. Above is an olive wreath, containing the words 'Ο δῆμος; also a pediment, having acroteria, and containing a rosette.

Inscribed:

ἽΟ δῆμος Ἀθήναιον Ἀρτεμιδώρου  
καὶ τὸ πρὶν ἐν πολέμοις τηρῶν πύργον, παροδῖτα,  
καὶ νῦν τηρήσω, ὥς δύναμαι, νέκυς ὢν.

The 'tower' which Lenaïos undertakes to defend in death has been conjectured to be the Dipylon gate at Athens, whence the relief was probably obtained.

Bluish Greek marble; height, 3 feet 11½ inches; width, 1 foot 7 inches. *Rhein. Mus. N.F.* 1848, p. 82; Kaibel, 111.

- 724.** Sculptured pedestal. On the front is a relief of a banquet. A man reclines on a couch, with a table of food before him. He holds a bowl in his left hand, and clasps with his right hand the hand of a woman who is seated at the foot of the couch. A boy stands on the left. A wreath is carved on the pilaster to the right of the relief, which probably contained the inscription: 'Ο δῆμος.

Inscribed: 'Ελληνίων Ταφρεὺς, Hellanion of Tarsus. On the right and left ends the pedestal is adorned with pediments. Above, it is roughly worked to fit the plinth of a statue. — *Xanthos?* Presented by J. Scott Tucker, Esq., R.N.

Bluish-grey marble; height, 2 feet  $\frac{3}{4}$  inch; width, 2 feet 7 inches.  
*Arch. Anzeiger*, 1851, p. 128; Pervanoglu, *Familienmahl*, p. 34, No. 113.

725. Fragment of relief, with banquet. The upper half is wanting. A man reclines on a couch, and holds a bowl and a rhyton (?), which were perhaps of bronze attached, in the left and right hands respectively. A woman sits on the end of the couch. On the right is a diminutive male figure with the hands clasped. On the left is a girl, who stands leaning against the foot of the couch, and holds an ivy-leaf fan in her left hand.—*Halicarnassos*.

Marble; height, 1 foot 2 inches; width, 2 feet.

726. Relief with banquet and serpent. A man fully draped, reclines on a couch, with a bowl in his left hand. Before the couch is a table with provisions. A woman is seated on a stool by the foot of the couch. In her left hand she extends a bowl from which a serpent is drinking. The serpent is coiled about the trunk of a tree. On the right is a diminutive male figure standing by a crater; on the left is a female figure holding a box.—*Found in a store at Portsmouth. Probably from Smyrna.*

Bluish marble; height, 1 foot 10 $\frac{1}{2}$  inches; width, 1 foot 6 inches.

727. Fragment of a relief with banquet and serpent. A man reclines on a couch holding a bowl in his left hand. A woman is seated on a chair by the head of the couch. A snake issues from under the chair and approaches the woman. One arm of the chair is supported by a figure of

a Sphinx. The heads of both figures are wanting  
*Mytilene*.

Marble; height, 11 inches; width,  $10\frac{1}{2}$  inches. Conze, *Lesbos*, p. 10,  
Note 3, No. 3.

728. Relief with banquet and serpent. A figure, apparently that of a man, reclines on a couch. He has long hair, and a closely-fitting chiton, and holds a cup in his left hand. Before him is a table with food, towards which he extends his right hand. A woman is seated on the foot of the couch, and gives drink from a bowl to a serpent. On the right a boy has drawn wine from a crater with a jug, and is offering a bowl to the reclining figure. Behind is a stair-like series of shelves, on which stand several vessels. On the left a woman raises her right hand with a gesture as of adoration. Above, a horse's head is seen looking through an opening. The relief is bounded by two Ionic columns surmounted by a flat arch.—*Naucratis*. Presented by the *Egypt Exploration Fund*, 1886.

Limestone, with traces of red paint; height, 1 foot 3 inches; width, 1 foot  $8\frac{1}{2}$  inches. Gardner, *Naucratis*, II., p. 22.

729. Fragment of relief, with banquet and serpent. The fragment contains the upper part of a male figure, wearing a polos, reclining on a couch, holding a cup in the left hand, and having a table before him. A snake is coiled about one leg of the table.—*Mytilene*.

Marble; height, 1 foot  $\frac{3}{4}$  inch; width, 7 inches. Conze, *Lesbos*, p. 10, Note 3, No. 2.

730. Fragment of relief, with banquet. A male figure reclines on a couch. Before him is a table with food. He has a rhyton in his right hand and a cup in his left hand.

Marble; height, 11 inches; width, 10 inches.

731. Fragment of relief with banquet. A male figure reclines on a couch between two columns, with a bowl in his right



hand. A table with cups stands before the couch.—*Thasos. Strangford Coll.*

Marble; height, 9 inches; width, 1 foot 2 inches.

732. Fragment of relief with banquet. A male figure, whose legs alone are preserved, reclines on a couch. Before him is a table with food. A woman, whose lower limbs are alone preserved, is seated on a chair at the foot of the couch. A small draped figure of a youth is on the right, and there are remains of the figure of a girl on the left.

Marble; height, 1 foot 7 inches; width, 2 feet 6 inches.

733. Relief with banquet. A man, bearded, reclines on a couch, and holds up a rhyton in his right hand. Before him is a table with food. A woman is seated on the couch, and raises with the left hand a fold of her peplos. On the left a boy draws wine from a large crater. The head of a horse is seen at an opening. A round shield hangs on the wall. The relief is bounded by two pilasters and an entablature.—*Excavated by Mr. Wood at Ephesus.*

Ephesian marble; height, 1 foot  $7\frac{1}{2}$  inches; width, 2 feet  $2\frac{1}{2}$  inches.

734. Relief with banquet. A portrait figure of an old man, whose head is bound with a taenia, reclines on a couch with a two-handled cup in his left hand. Before him is a table with pomegranate fruits and other food. A portrait figure of a woman is seated near the foot of the couch, with her left hand raised to her veil. A boy in a short tunic stands on the right, and holds a kyathos for drawing wine; a rhyton and a vase are seen above his head. A girl kneels on the left below the seat of the woman; a dog lies between the legs of the table.—*Townley Coll.*

Greek marble; high relief. The upper part is wanting. Height, 1 foot  $8\frac{1}{2}$  inches; width, 1 foot 6 inches. *Mus. Marbles*, X., pl. 49, fig. 2.

735. Relief with banquet. A male figure reclines on a couch, before which is a table with provisions. A woman is seated on a stool at the foot of the couch with her hand raised to her chin.

Inscribed: . . . . *νον χαῖρε*.—*Cyzicus*. Presented by A. van Branteghem, Esq., 1890.

Marble; height,  $10\frac{1}{2}$  inches; width,  $9\frac{1}{2}$  inches. *Rev. Arch.*, 1891, p. 12, No. 4.

736. Relief with banquet. Three elderly male figures recline on a long couch, wearing diadems and holding large bowls in their left hands. Before them is a table with two large pomegranates and a basket of fruit. At each end of the couch is a seated woman. The head is lost of the woman on the left. At the left angle in low relief is a diminutive figure of a girl, with a basket (*calathos*); at the right angle is a diminutive figure of a boy, with a crater. The relief is bounded by pilasters and an entablature. Below is the hull of a vessel in low relief, and the metrical epitaph of Dionysodoros, son of Pytheas.

Διονυσοδώρου τοῦ Πυθέου.

α. Διόνυσόδωρε, χαῖρε· β. καὶ σύ γε, ὦ φίλε,  
τὸ νῦν ἔχ[ον γ]εῖνωσκέ με ὧδε κείμενον,  
καλὸν καὶ ἀγαθὸν καὶ καλῶς ἐζωκότα,  
Δ]ιμναγενῇ γεγονότα, πᾶσι προσφιλ[ῇ].

—Brought from *Cyzicus*, in 1830, by H.M.S. Blonde. Found in 1880 in a store at Portsmouth.

Bluish Greek marble; height, 2 feet  $5\frac{1}{2}$  inches; width, 2 feet 8 inches.  
*C.I.G.*, 3684; Kaibel, 245; Wolters, *Rhein. Mus. N.F.* 1886, p. 346.

737. Late relief with banquet. A man and woman recline on a couch. Before them is a table with food. The man puts his right arm round the neck of the woman, who appears to be holding a cup, or a wreath. On the left a woman is seated on a stool; beneath the couch are a child

and a girl (the upper part alone seen), who holds a dish. The relief is bounded by two Doric columns and a pediment. The monument was erected by one Alexander for his mother, his wife Philippa, and himself. Penalties are prescribed for persons violating the tomb.

∴ Inscribed: 'Αλέξανδρος 'Αλεξάνδρου Βειθυνιεύ[ς] καὶ Νεικο-  
μηθεὺς ζῶν ἐαυτῷ κατεσκευάσ[α] τὸ μνημεῖον καὶ τῇ μητρὶ μου  
καὶ τῇ συμβίῳ Φιλίππᾳ Ποντιανοῦ. καὶ βούλομε μετὰ τὸ  
τεθῆναι ἡμᾶς εἰς τὴν καμάραν μηδένα ἕτερον ἀνοίξε· εἰ δὲ παρὰ  
ταῦτα ποιήσῃ δώσει εἰς τὸν φύσκον δην. β.β. καὶ εἰς τὴν πόλιν  
δην. β.β. χαίρετε.—Smyrna. Presented by M. Duane and T.  
Tyndall, Esqs., 1772.

Marble; height, 2 feet 9 inches; width, 1 foot 8 inches. *Archaeologia*, III., pl. 11, fig. 3; *C.I.G.*, 3265; Pervanoglu, *Familienmahl*, p. 45, No. 180.

738. Sepulchral relief. Two men recline on a couch; a woman is seated on a stool at the head of the couch. The inscribed metrical epitaph, in which one Cassiodoros relates his death at the age of twenty-four, has no appropriateness to the relief.

Νυμφιδίου θαλάμοιο λιπὼν δυσπενθέα κόσμον  
καὶ γονέων οἰκ[τ]ρῶν δακρνώεντα δόμον  
κεῖμαι ἐς [αὐ]χμηροὺς καὶ ἀλαμπέας Ἀΐδος εἰνὰς  
εἰκοσ[ι] τ[έ]σσαρ' ἔχων Κασσιόδωρος ἔτη·  
ἀπ[ρ]οι[δ]ῆς νοῦσ[ό]ς με συνήρπασε· μονοετι[ν] δὲ  
ν[η]π[ί]αχον κούρην λίπω ὑπ' ἡέλιον.—Antioch?

Marble; height, 1 foot 8 inches; width, 1 foot 3 inches. Drummond's *Travels* (1754), pl. facing p. 229, fig. 15 (very rudely drawn), and p. 237; *C.I.G.*, 4466; Kaibel, 431. In Drummond's time the stone was "in the Library of the right worshipful the Levant Company" at Aleppo.

739. Stelè with reliefs in two panels. In the upper panel is a figure on a couch holding a bunch of grapes. The upper

part of the figure is wanting. Before the couch are a table with food and three attendant male figures.

In the lower panel is a woman seated with a boy standing beside her. Most of these two figures is wanting. In front are two warriors standing, with shields and spears.—*Kertch*.

Limestone; height, 3 feet; width, 1 foot 9 inches. For the collection of sculptures from Kertch, see above, p. 8.

740. Relief with banquet. A draped figure, now for the most part lost, reclines on a very lofty couch, holding a two-handled cup in the left hand. On the left are the knees and legs of a woman seated on a lofty throne, with an arch supported by a series of arches. Before the couch is a table with vessels of wine. A boy stands on a stool, and holds a jug in his hands. On the right is an attendant. On the left is a female figure holding a vase, and a smaller figure.

Inscribed: . . . δε υἱὲ Ἀνδρονικοῦ χαῖρε. Hail! . . . son of Andronicos.—*Kertch*.

Limestone; height, 2 feet 7 inches; width, 2 feet 7 inches. *Greek Inscriptions in Brit. Mus.*, CLXXXII.; Latyshev, II., 212.

741. Lower part of relief with banquet, of very rude style. A male figure reclines to the right on a couch, holding a two-handled cup in the right hand. Before him is a table, with vessels of wine. At the end of the couch a woman is seated, enthroned, holding a veil with her left hand. A boy with an oinochoë stands on the right by the table. A girl with a pyxis stands on the left behind the throne. There are remains of pilasters. Inscribed: Ἰσιγόνῃ γυνὴ Ἡρακλίδου χαῖρε. Ἡρακλείδῃ γ(υνὴ) β χαῖρε.—*Kertch*.

Limestone; height, 2 feet 8 inches; width, 2 feet  $\frac{1}{2}$  inches. *Greek Inscriptions in Brit. Mus.*, CXCI.; Latyshev, II., 96.

742. Sepulchral monument with a banquet relief of very rude style, contained in a lunette above the inscribed panel. A male figure reclines on a couch, with a cup in his right hand, with an uncertain object near the cup, which may perhaps be intended to represent the snake. A table stands before the couch with food. A woman sits on a stool at the foot of the couch, and holds her veil with her left hand. A small figure of a boy is at the head of the couch. On each side of the inscribed panel is a vine branch with grapes; above are a pine cone and two lions' heads to the front in high relief. Below are the remains of a relief with a mounted horseman. On the right and left edges of the relief are snakes. The inscription states that the monument is erected by Timocrates for his wife, his son, and himself.—*Tomis*.

Limestone; height, 6 feet 11 inches; width, 2 feet 8½ inches. *Greek Inscriptions in Brit. Mus., CLXXVII.*

743. Sepulchral monument with a banquet relief of the rudest style. Two male figures, one being bearded, recline on a couch, holding cups in their left hands. Before them is a table with food; beside it a boy with a cup and oinochoè(?), and a girl with a phialè. A woman is seated on a chair by the head of the couch, with the right hand raised to her chin. A vine branch with grapes runs round the relief and the inscribed panel. A Latin inscription states that the monument was erected in memory of a girl, Ulpia Aurelia Valeria.—*Kertch*.

Limestone; height, 7 feet 1 inch; width, 3 feet.

744. Late sepulchral relief. A man reclines on a couch. A woman stands at the foot of the couch. The relief is contained in an arch-shaped field below a pediment. Inscribed, ΑΥΤΕ. . . —*Obtained by the Euphrates Expedition*



(1835-1837) and presented by Sir J. C. Hobhouse, President of the Board of Control.

Marble; height, 2 feet; width, 1 foot 3 inches.

745. Sepulchral relief, with a man seated, and a man standing holding a scroll in his left hand. The two figures probably joined their right hands. In the right and left angles are diminutive figures. On the right is a horse's head. A tree with a snake is seen above a wall in the background. The relief is surmounted by an entablature.

Inscribed with the metrical epitaph:

Οὐπω] νυμφιδίων κραδίη πεπληθότα λέκτρων  
 Δίφι]λον αἰακῶ τῷδ' ὑπένασσε τάφῳ  
 γνωτὸν] τε γνωτὴ τε παναιδοίη(ι) Στρατονίκη  
 ᾧ κ]αὶ Ἀλέξανδρον κοῦρον ὁμηγενέα,  
 ἀστ]οῖς καὶ ξείνοισι προσηnéας, ἐσθλὰ μὲν εἰπεῖν  
 ἐσθ]λὰ δὲ καὶ ῥέξαι πάντας ἐπισταμένους·  
 Μαυ]γενές, σὺ δὲ παῖδας ἐν ἡρφέσσι φυλάσσοις  
 εὖσεβέ]ων αἰεὶ χῶρον ἐπερχόμενος.

This sculpture, and the following, No. 746, have been placed here, though they do not include the banquet, because they have some details, such as the serpent and the horse's head, similar to those on the banquet reliefs.—*Ephesus. Excavated by Mr. Wood, between the Magnesian Gate and the Temple of Artemis.*

Ephesian marble; height, 3 feet; width, 1 foot 7½ inches. Wood, *Ephesus*, p. 123; *Greek Inscriptions in Brit. Mus.*, DCXXVa.

746. A boy, Serapion, stands between two figures, probably those of his father and mother. All three are closely wrapped in himatia. Behind is a tree, about which is a

serpent; a bird sits on a branch. The relief is bounded by pilasters, a circular arch with rosettes in the spandrels, and a pediment.

Inscribed: Σεραπίων, χρῆστε καὶ ἄλυπε χαῖρε.

Greek marble; height, 3 feet 2 inches; width, 1 foot  $8\frac{1}{4}$  inches. This stone was formerly at Venice, and afterwards in London, "apud Dodd chemicum." Boeckh, *C.I.G.*, 6990.

### RELIEFS WITH RIDER AND HORSE, HEROIFIED.

In the following reliefs the deceased person is heroified, and represented as receiving libations or worship. The sepulchral serpent is frequently introduced. For a discussion of the type, see above, p. 301.

750. Sepulchral relief of a warrior. In the centre of the relief is a bearded male figure, heavily armed. He wears a helmet, cuirass, and greaves, and has a spear in his left hand. He stands near a trophy which consists of a helmet, cuirass, and greaves attached to the trunk of a tree. On the left side of the trophy stands a female figure, pouring a libation from a jug into a cup. A serpent, coiled about the trophy, drinks from the cup. On the right of the relief is the forepart of the warrior's horse and the head of a groom. The relief is bounded by two pilasters and an architrave.

The inscription on the upper and lower edges contains a list of names of men in the dative case, with their cities added. The persons commemorated belonged to various parts of the Peloponnesus, Northern Greece, Thrace and Macedonia. From the position of the inscription, it is plain that it is independent of the relief, and probably it is earlier.—*Brought from Greece by Mr. Topham,*

1725; Presented by Sir Joseph Banks and the Hon. A. C. Fraser, 1780.

Greek marble; height, 2 feet  $1\frac{7}{8}$  inch; width, 3 feet  $8\frac{1}{2}$  inches. *Mus. Marbles*, II., pl. 41; Ellis, *Townley Gallery*, II., p. 157; Jahn, *De Ant. Minervae Simulacris*, p. 23, pl. 3, fig. 1; *C.I.G.*, 1926; Wolters, 437.

751. Mutilated relief. A horseman is mounted, to the right. He has an elaborate skin saddle-cloth, terminating with an animal's head before the horse. Behind on the left is an attendant with a tunic worn over one shoulder (*heteromaschalos*), and with a shield. On the right are an altar and a tree, about which a serpent is entwined. An uncertain object is seen in the upper left corner of the relief. The relief is very high. The horse originally had reins of bronze.

Marble; height, 3 feet; width, 3 feet.

752. Fragment of sepulchral relief? A figure was represented leading a horse to the right. Only one hand and foot, and parts of the horse remain. Before it stand three male figures on a smaller scale, each figure raising the right hand, making a gesture as of adoration. The relief was bounded by pilasters and an entablature.—*Blayds Coll.*

White marble; height, 1 foot 1 inch; width, 1 foot 1 inch.

753. Sepulchral relief. A youth rides on a horse, to the right, wearing a short tunic and cloak. He approaches a female figure, of a larger scale, who wears a long chiton and himation. She has an oinochoë in the right hand and a phialè in the left hand. Behind her is a bearded figure on a smaller scale with the right hand raised as in adoration.—*Aphanda, Rhodes.*

Marble; height, 1 foot 5 inches; width, 2 feet. *Arch. Anzeiger*, 1854, p. 485, No. 8; *Athenische Mittheilungen*, VIII., p. 370.

754. Fragment of a sepulchral relief, of a late period. A mounted horseman advances to a flaming altar. On the right of the altar is a pine tree, about which a snake is coiled. Only the head and forelegs of the horse, and the left hand of the horseman is preserved. The hand holds a double-headed axe. A dog stands below the horse.—*Ephesus*. J. T. Wood.

Ephesian marble; height, 1 foot  $4\frac{1}{2}$  inches; width, 8 inches. The figure with the double-headed axe resembles that of the so-called *θεός σάζων* on late reliefs from Asia Minor (*Journ. of Hellen. Studies*, VIII., p. 235; Roscher, *Lexicon*, p. 2564).

755. Fragment of a sepulchral relief of a late period. A mounted horseman with a chiton and a cloak flying behind him stands on the left of an altar, at which a draped youth makes a libation. On the right is a tree about which a snake is coiled. The left side of the relief is wanting.—*Ephesus*. J. T. Wood.

Ephesian marble; height, 1 foot 2 inches; width, 1 foot 5 inches.

756. Fragment of a sepulchral relief, with a figure of a mounted horseman wearing a chiton and cloak. The head of the rider, and the head and hind-part of the horse are wanting.—*Ephesus*. J. T. Wood.

Ephesian marble; height, 10 inches; width,  $6\frac{1}{2}$  inches.

757. Mounted horseman to the right. Before him stands a figure making a gesture of adoration. Above is a pediment, with rosettes. The relief is in very late rude style. Inscribed: 'Ηζοὺς Ἀπολλ[ωνί]δου τοῖς παρά[ου]σιν χαίρειν.—*From Phanagoria*.

Limestone; height, 2 feet  $4\frac{1}{2}$  inches; width, 1 foot 2 inches. C.I.G., 2129; *Greek Inscriptions in Brit. Mus.*, CCVI.; Latyschev, II., 378.

## CASTS OF LYCIAN SEPULCHRAL RELIEFS.

The following casts are derived from Lycian rock-cut tombs, discovered by Sir C. Fellows. Tombs of the normal type have a facade with architecture imitating wooden construction. Behind the facade is a vestibule, or portico, often adorned with reliefs on each side. At the back is the door of the actual sepulchral chamber. Nos. 760-764 are derived from tombs of this type.

760. Cast of relief from the east or left side of the portico of a rock-cut tomb. Bellerophon mounted on Pegasus appears to be thrusting as with a spear at the Chimaera which is roughly indicated in the right-hand lower corner of the relief. Pegasus has the mane tied in a topknot between the ears, as in the relief from Xanthos, No. 86. The cast is painted in imitation of the original.—*Tlos*.

Height, 3 feet  $6\frac{1}{2}$  inches; width, 3 feet  $7\frac{1}{2}$  inches. Fellows, *Lycia*, p. 136 and plate. For general view of the tomb, see Benndorf, *Reisen in Lykien*, I., p. 139, and pl. 42 (on the right).

- 761-4. Casts of reliefs from the sides of the portico of a rock-cut tomb at *Pinara*. The outside of the tomb has an elaborate facade with sculptured pediment, frieze, and other ornaments. (For general view, see Fellows, *Lycia*, pl. facing p. 141, and Benndorf, *Reisen in Lykien*, I., pl. 19.) Within the portico, on each side, projecting beam ends divide the sculpture into two panels. Each of the four reliefs represents a view of a Lycian city, but there is no proof that they are four different views of the city of *Pinara*, as Fellows thought (*Lycia*, p. 141).

761. Cast of the upper relief on the left or west side of the portico. View of part of a city on a hill, with castellated walls. Within are towers, with windows



and connected by a wall, on which is a relief of three male figures.

Height, 3 feet  $\frac{1}{2}$  inch; width, 4 feet  $2\frac{1}{2}$  inches.

762. Cast of the lower relief on the left or west side of the portico. View of part of a city on a hill with castellated walls and turrets, a large pylon (?) and several tombs of forms well known in Lycia. In the lower wall is a relief, with a draped and bearded man leaning on a staff and addressing a smaller figure. For the triangular arch openings in the wall, compare Dodwell, *Pelasgic Remains*, pl. 27, view of walls of a city near Mesolonghi.

Height, 2 feet 10 inches; width, 4 feet  $2\frac{1}{2}$  inches.

763. Cast of the upper relief on the right or east side of the portico. View of part of a city on a hill with castellated walls and turrets. A figure, apparently intended to represent a living man, and not a sculpture, as on the other reliefs, lifts his hand near one of the towers.

Height, 3 feet 2 inches; width, 4 feet  $\frac{1}{2}$  inch.

764. Cast of the lower relief on the right or east side of the portico. View of part of a city with castellated walls and turrets, built on natural rocks. On the right is a large structure resembling a tomb. On the left is a staircase, leading up to a door in a turret.

Height, 2 feet 10 inches; width, 4 feet  $\frac{1}{2}$  inch. The four reliefs are engraved, Fellows, *Lycia*, pl. facing p. 142; Benndorf, *Reisen in Lykien*, I, p. 54; *Synopsis, Lycian Room*, Nos. 148, 149.

- 765, The following casts are from a portion of the sculptures  
766. decorating a tomb, discovered by Sir C. Fellows, at *Cadyanda*. The tomb is cut out of a large piece of detached rock, and in type somewhat resembles the large Lycian tombs in the British Museum, or the tomb of Xanthos, shown in the background of pl. iii., the principal

difference being in the treatment of the roof. At the end of the tomb are two doors. One door is filled with an immovable panel, with a figure of a draped bearded man holding an oinochoë, and inscribed Σάλας, and in Lycian *zzala*. The second door is believed to have been fitted with a panel, having the wife of Salas in relief. (Fellows, *Lycia*, p. 117.) The reliefs, of which casts are preserved in the British Museum, formed a frieze immediately below the cornice on each side of the tomb. Below this frieze on each side was a combat of warriors on a larger scale.

Fellows, *Lycia*, p. 116; Petersen, *Reisen in Lykien*, II., p. 193.  
Views and plans of the tomb are included in the Scharf portfolio of drawings in the British Museum.

765. Cast of a portion of the relief on the south side of the tomb at *Cadyanda*.

At the left end of the relief a girl draped in plain long chiton with sleeves, and a cap with tassel, stands to the right holding an aryballos and alabastron. On the left of the principal relief is a group of four figures playing with knuckle-bones. In front are a girl seated and a girl kneeling, both closely draped and having long hair. Behind are a youth standing, wrapped in a mantle, and a woman who holds an aryballos in her left hand and wears her mantle over her head. All the figures make animated gestures. Near the head of the youth is the inscription Μέρος. Next on the right is a woman seated, holding a boy in her hands, and wearing her mantle over her head. Behind her is a female figure, much mutilated, standing to the left with her right hand under her chin. The remainder of the relief, which is not represented by a cast, appears to have contained either a sacrificial group (Scharf), or warriors (Petersen, *Reisen in Lykien*, ii., p. 193).

Height, 2 feet  $\frac{3}{4}$  inch; length, 4 feet 2 inches. Fellows, *Lycia*, frontispiece, and pl. facing p. 116; *Synopsis, Lycian Room*, No. 151; Petersen, *Reisen in Lykien*, II., p. 194, fig. 84.

766. Cast of the relief on the north side of the tomb at *Cadyanda*. This relief which is much mutilated, appears to contain a banquet scene, with four couches, each having two persons reclining and several attendant figures. Two attendants stand near the first couch on the left. One has a wreath in the right hand. Near him is the inscription . . . A . . . A. A smaller figure plays on the flute. On the first couch are remains of a figure seated, nearly erect, and of a figure lying with his head resting on his left hand and having a bowl in his right hand. A portion of the original sculpture is here inserted in the cast. Above is the inscription . . . εασοβ (?), and below is the bilingual inscription *edazzala* Εἰδασσάλας. The next group is obscure, but appears to consist of a figure seated, with the right hand stretched out, so as to be seen above the head of the figure last described, and a figure holding a child which stretches out its arms to a figure on the right. Below the first of these two figures is the bilingual inscription *mezo* Μέσος. On the left of the second of the two figures is the bilingual inscription *zzala* Σάλας, the Lycian being also repeated below, *zzal(a)*. We must, therefore, suppose this figure to be Salas, the owner of the tomb. The child is named *horlar* (?). On the next couch is a draped figure reclining on the left elbow, and holding out his right hand to the child. Near this figure is the inscription ΣΙΠΟ (?), and below it, remains of an illegible inscription. Next on the right is a small draped female figure, seated on a chair, with the hands stretched out. Behind her is a larger figure standing, with the bilingual inscription . . . *katamna* Ἐκατόμνας. On the third couch are two men reclining. Above the first is the inscription *Kπάραμ[os]*, and below [*k*]pparama. Below the second is the bilingual inscription *mola* Μόλος (?). Below the couch is a dog. On the fourth couch are also two men reclining. Above the first is the inscription Σέσκως, and below re-

mains of the corresponding Lycian inscription *ze...wwa*. Below the second is a bilingual inscription, in which only the Greek name, *Κενόμοις*, is legible. A dog stands below the couch.

At the right end of the relief, corresponding to the figure at the left end of the north side, is a nude male figure dancing, with the bilingual inscription *ākātam[n]a* *Ἐκατόμνας*.

Height, 2 feet 1 inch; length, 8 feet 8 inches. Fellows, *Lycia*, pl. facing p. 116 (very inaccurate); *C.I.G.*, 4225; *Synopsis*, *Lycian Room*, No. 152; Petersen, *Reisen in Lykien*, II., p. 193.

### VOTIVE RELIEFS.

For an account of Greek votive reliefs, of the occasions on which they were dedicated and of the objects represented, see above, p. 302.

70. 770. Fragment of relief. Zeus, wearing a mantle, is seated on a stool (*diphros*). His left arm is raised, as if resting on a sceptre. The right hand is extended. Near him is Hera, standing, with her right arm across her breast and her left hand raised to her veil. The relief which is only complete at the right side, was bounded by pilasters and an architrave. The missing part may have contained the figures of suppliants.—*Athens* (?). *Elgin Coll.*

Pentelic marble; height, 1 foot 7 inches; width, 1 foot 2 inches. *Synopsis*, No. 376 (227); *Mus. Marbles*, IX., pl. 37, fig. 2; cf. Schöne, *Griechische Reliefs*, pl. 25, figs. 104, 105.

771. Relief from the upper part of an inscribed stèle. Athenè, standing on the right of the scene, places with her right hand a wreath on the head of a male figure less in stature. On the left is a draped female figure holding out in her right hand a wreath or a cup. The left hand of this figure is raised to the level of the top of her head,

as if resting on a staff. She wears a long chiton, over which is a diploïdion reaching nearly to the knees. A short mantle hangs on her left arm. Athenè is clad in a long chiton with diploïdion; her left hand rests on the edge of her shield at her side.

From a comparison of this relief, with other similar compositions from Athens, it is probable that it is the heading broken off from an honorary decree of the Athenian people by which a crown was conferred on some city or individual for services. (Compare above, p. 303; Schöne, *Griech. Reliefs*, pl. 16, fig. 75, p. 41; and the fragment, No. 772.)

The figure of Athenè here as on many other reliefs is in its general outlines copied from the Athenè Parthenos of Pheidias. (Compare Michaelis, pl. 15, figs. 6-17.)—*Athens* (?). *Elgin Coll.*

Pentelic marble; height, 11 inches; width, 1 foot 4½ inches. *Mus. Marbles*, IX., pl. 35, fig. 4; *Synopsis*, No. 375 (82); *Elgin Room Guide*, Part II., No. F. 4.

772. Fragment of relief from the upper part of an inscribed stelè. Athenè stands on the right; with her right hand she places a crown on the head of a youth, who stands facing her on the left. He is clad in a mantle. Athenè wears a crested helmet and a long chiton, over which is a diploïdion; on her breast is the aegis; her left hand holds her shield which rests on the ground on its edge. The relief was bounded by pilasters and a pediment. It is probable that originally a third figure balanced the figure of Athenè, as in the preceding relief, No. 771.

This figure of Athenè, like the preceding, is in its general outlines copied from the Athenè Parthenos of Pheidias.—*Athens* (?). *Elgin Coll.*

Pentelic marble; height, 1 foot 4 inches; width, 9½ inches. *Mus. Marbles*, IX., pl. 36, fig. 1; *Synopsis*, No. 371 (89); *Elgin Room Guide*, Part II., No. F. 5. For similar subjects, see Schöne, *Griech. Reliefs*, pl. 22, No. 96; Wolters, Nos. 1157-1181.



773. Part of a relief, from the upper part of an inscribed stelè. Athenè stands on the left, and with her right hand she crowns a draped male figure, apparently a bearded man, who raises his right arm as if in adoration. Athenè wears a helmet and chiton with diploidion, and places her left hand on her shield, of which the inner side is shown. The spear of Athenè rests against her left shoulder, with its end on the ground inside the shield. The relief is bounded by pilasters, with entablature and roof-tiles. The figure of Athenè (like Nos. 771, 772) is roughly copied from the Athenè Parthenos of Pheidias.

Pentelic marble; height, 1 foot 6 inches; width,  $9\frac{1}{2}$  inches.

774. Relief: Apollo receiving a libation from Victory. Apollo wears the dress of a Kitharœdos, namely, a long chiton with sleeves, over which is a diploidion girt at the waist; a mantle hangs from his left shoulder; his long hair is looped up in a broad plait behind, under a diadem; a single long plait falls over each ear; he holds out a bowl with his right hand, while his left strikes his lyre, which is supported by a broad band passing over the left wrist; from the lyre hang two ends of ribbons; he wears armlets and sandals. The Victory is clad in a long chiton, over which is a diploidion girt at the waist; she wears bracelets and armlets. Both figures stand with the heels raised from the ground: at the side of the Victory is a circular altar, on which is sculptured in relief a winged female figure between two festoons. This subject occurs on several other reliefs in marble, for one of which see below, No. 775, and also on a terracotta relief in the British Museum. (For a list, see Welcker, *Alte Denkmäler*, ii., p. 37.) All these sculptures exhibit the same peculiar style of affected archaism, known as archaistic. On a comparison of the reliefs in which

this subject occurs, it will be seen that the one here described is part of a larger composition in which Leto and Artemis follow behind Apollo, and a temple is introduced in the background; a tripod, a statue on a pedestal, the *omphalos*, a plane tree, and the Horae on the altar also occur as accessories. It seems probable that these reliefs are votive, and that in selecting as their subject the victory of Apollo in a musical contest, the dedicator indirectly commemorated his own triumph in a similar exercise of skill.—*Hamilton Coll.*, 1772.

Marble; height, 2 feet 1 inch; width, 2 feet 1 inch. Restored: the greater part of the body of Apollo, lower part of body of Victory, column on left, and lower part of column on right. The parts restored have been copied from more perfect marbles in the Villa Albani. *Mus. Marbles*, II., pl. 13; Ellis, *Townley Gallery*, II., p. 113; *Guide to Graeco-Roman Sculptures*, I., No. 169; Wolters, No. 427; Welcker, *Alte Denkmäler*, II., p. 41.

775. Fragment of a relief which probably commemorates a musical or dramatic victory. Two draped female figures move to the right: the foremost of these (Artemis) holds out in both hands a lighted torch; she also has a quiver with a bow projecting from it, behind her shoulder. The second figure, who is probably Leto, holds in her left hand a sceptre, the head of which is formed by a pomegranate flower. The drapery of both figures is arranged in the archaistic style. Both figures wear a long chiton with sleeves, over which is a long full garment reaching nearly to the feet; over this again is a diploidion girt at the waist. A mantle falls from the left shoulder of Artemis, floating to below her knees; her companion with her right hand draws forward over her right shoulder the edge of a mantle, the other end of which falls over her left arm. The heads of both figures are encircled by a diadem, from beneath which two long plaits of hair fall on each shoulder.

These figures are moving beside a plain wall, beyond which is shown a Corinthian temple; the tiles of the roof with the ornamental fronts of the covering tiles are represented, but in incorrect perspective: on the extreme left of the scene is a tripod standing on a polygonal pedestal which forms the termination of the wall.

In order to understand the subject of this fragment, it must be compared with similar reliefs in which the remainder of the original composition has been preserved. (See above, No. 775.) We may assume that the fragment here described, when complete, had on the right a figure of Apollo Kitharoedos leading the procession, and holding out a bowl to receive a libation from a Victory. The temple represented in these reliefs may be that of Apollo at Delphi.—*Elgin Coll.*

Pentelico marble; height, 2 feet 4 inches; width, 1 foot 9 inches.

*Mus. Marbles*, IX., pl. 36, fig. 2; *Guide to Elgin Room*, Part II., No. F. 2; Welcker, *Alte Denkmäler*, II., p. 40.

776. Votive relief representing an offering to Apollo. On the right, the god is seated on the *omphalos*, holding up his right hand. The object held up in this hand has been broken away. A mantle is wrapped round his body, and he wears sandals. On the left are three mortals, clad in Roman military armour, who appear to be approaching as if to consult the Oracle of Apollo, and who, from the difference of stature, are probably a father and two sons. Between them and the god are two female figures, of colossal proportions, who stand to the front, their heads turned towards Apollo. Each wears a diadem, and the figure on the left holds a box containing incense in her left hand. These two figures are thought to be Leto and Artemis, whose worship was associated with that of Apollo. The relief is bounded by two pilasters surmounted by an entablature. On the base are the remains

of a dedication to Apollo, in elegiac verse, which has been restored as follows, by Koehler :

Σ[οὶ] Χάρ[μος, βα]σιλεῦ Παιδᾶν, ἑκατηβόλ' Ἀπολ[λον],  
Ἴππο[κράτους δῶρον] π[αῖ]ς ἀνέθηκε τόδε.—*Townley Coll.*

Pentelic marble; height, 1 foot 7 $\frac{3}{4}$  inches; width, 2 feet 8 inches.

Presented by the Duke of Bedford to Mr. Townley, in 1805.

*Mus. Marbles*, II., pl. 5; Ellis, *Townley Gallery*, II., p. 135;

*Guide to Graeco-Roman Sculptures*, I., No. 200; Wolters, No. 1849;

*C.I.G.*, 1946; *C.I.A.*, II., 1527b; Kaibel, 799; *Rhein. Mus. N.F.*,

1886, p. 346; Cavaceppi, *Raccolta d'Antiche Statue*, III., pl. 1.

777. Fragment of votive relief dedicated by Asclepiodotos to Apollo Tadokomeites. The upper part is missing. On the right is the figure on a colossal scale of Apollo Kitharoedos, preserved only from the knees downwards. On the left a draped male figure kneels by an altar, holding a ram, and having a knife in the right hand. Behind the altar is a tree. On the left of the relief, a male figure, whose head is wanting, stands holding a conical object in his right hand.

Inscribed: Ἀσκληπιόδοτος Διφίλου Ἀπόλλωνι Ταδοκομείῃ  
εὐχὴν.—*Cyzicus*. Presented by A. van Branteghem, *Esq.*, 1890.

Marble; height, 1 foot 1 inch; width, 11 $\frac{1}{2}$  inches. *Rev. Arch.*, 1891,  
p. 12, No. 3.

778. Fragment of votive relief. Artemis stands with the right arm on her right thigh, and leaning on what appears to be a torch. She wears a huntress dress, with short chiton, and has a hound standing beside her. On the right is an altar at which a male worshipper appears to be making an offering. On the extreme right is the hand and drapery of a female figure making a gesture of adoration.—*Ephesus*. J. T. Wood.

Ephesian marble; height, 1 foot 1 inch; width, 9 inches.

779. Fragment of relief, including the upper part of a standing figure of Artemis, from the middle of the thighs. At

her left side was a stag, of which the head alone remains. In the centre is a female figure with the right arm extended. On the right is a female worshipper of smaller stature, who has the right hand raised, making a gesture of adoration. Around the relief is a rudely cut rocky background.

Greek marble; height, 1 foot  $1\frac{1}{2}$  inches; width, 1 foot.

780. Votive relief(?). Two youths on horseback, probably the Dioscuri, though the conical cap, *pileus*, by which they are distinguished is wanting. Each wears a chiton and chlamys. They are beardless; their hair is short and bound with a diadem; the bridles have been painted in red, which is still faintly visible on the marble. The horses are small and compact, like those on the frieze of Parthenon, and have hogged manes.—*Purchased from Sir W. Hamilton, 1772.*

Marble; height, 1 foot  $5\frac{1}{2}$  inches; length, 1 foot  $9\frac{1}{4}$  inches. *Mus. Marbles*, II., pl. 11; Ellis, *Townley Gallery*, II., p. 111; *Guide to Graeco-Roman Sculptures*, Part I., No. 153.

781. Votive relief. Two youthful male figures, perhaps the Dioscuri, stand to the front, having an altar between them. One is nude, and the other only has drapery on the left arm. They have spears in their left hands. One appears to be holding an oinochoè in his right hand, and the other a phialè. They stand between two Ionic columns, surmounted by an entablature, with antefixal tiles, and festoons of rosettes above.

Marble; height, 1 foot  $6\frac{1}{2}$  inches; width, 1 foot  $2\frac{3}{4}$  inches.

782. Votive tablet with relief representing Kybelè seated. She wears a polos, and has a tympanum in the left hand, and has a lion by her left side. With the right hand she holds a phialè over an altar; on the left of the altar is a



male worshipper standing.—*Cyzicus*. Presented by A. van Branteghem, Esq.

Marble; height, 7 inches; width, 4 inches. *Rev. Arch.*, 1891, p. 12 No. 6.

783. Votive relief. Kybelè seated within a distyle temple. On her head is a calathos; a long tress of hair falls on each shoulder; she wears a long chiton with sleeves and girt at the waist, and a mantle. In her right hand she holds a bowl; at her right side is a lion; her left hand is advanced as if it had held a sceptre, probably of metal, which is now wanting. On each side of the base of the calathos is a hole, probably for the attachment of a metal wreath.—*Elgin Coll.*

Greek marble; height, 1 foot 3 inches; width, 9 inches. *Mus. Marbles*, IX., pl. 35, fig. 2; *Synopsis*, No. 293 (97); *Guide to Elgin Room*, Part II., No. F. 7.

784. Votive relief. Kybelè seated, with a recumbent lion in her lap, its head to the left. In her right hand she has a bowl; in her left she holds some object, the form of which cannot be made out. She wears a long chiton, girt at the waist, and a mantle. Her head is broken off; on each side of her neck a long tress falls on her shoulder. Sculpture late and rough.—Presented by J. P. Gandy Deering, Esq., 1820.

Greek marble; height, 11 inches; width, 10½ inches. *Synopsis*, No. 300 (103\*).

785. Fragment of a relief, probably votive, containing Hermes, who wears a short chiton, chlamys, and petasos, and holds out a phialè in the right hand. On his left is a female figure, also holding a phialè. On the right, the right arm alone remains of a third figure with a phialè.—*Knidos*.

Marble; height, 1 foot 3 inches width, 1 foot ½ inch.

786. Relief with three figures. On the left is Athenè, having long chiton, peplos, helmet, aegis, spear. Beside her is a seated animal, perhaps a lion. In the centre is Aphroditè (?), wearing long chiton, peplos, and polos. She has a spear in her left hand, and a much mutilated Eros (?) standing by her side. On the right is a figure of the deified Heracles (?), half-draped in mantle and lion's skin, with the club in his left hand and a sceptre or thyrsus in his right hand. He appears to wear the Egyptian crown.—*Presented by H. Gally Knight, Esq., 1839.*

Parian marble (?); height, 1 foot 1½ inches; width, 1 foot 1½ inches.  
Wolters, No. 1845.

787. Fragment of a relief, with a male figure, heavily draped, wearing long chiton and himation, and having long hair falling on the shoulders. The left hand is raised, and there are marks of the attachment of a metal object, perhaps a sceptre or thyrsos. The figure also wore a metal wreath. The relief, which is only complete on the right side, was bounded by pilasters and an entablature.—*Athens (?) Elgin Coll.*

Pentelic marble; height, 2 feet 5 inches; width, 1 foot 7 inches.  
*Mus. Marbles*, IX., pl. 38, fig. 1; *Synopsis*, No. 176 (107).

788. Fragment of a relief, with a group of gods, viz.: Hermes, with caduceus and petasos; Zeus, with a sceptre; and Kybelè, having a polos and sceptre. Each of the three holds out a bowl in the right hand. On the left, in low relief, is a diminutive figure seated on rocks by a ship; on the right are two warriors, seated, having shields and swords.

Marble; height, 1 foot 4 inches; width, 1 foot 10 inches.

789. Relief, representing offerings to Eileithyia (?). A draped female figure is seated on a chair with foot-stool, turned

to the right. With the left hand she holds a part of her mantle which passes over her head. On the right is a draped woman who approaches, holding a closely-swathed baby on her left arm, and making a gesture with the right hand. A similar figure stands on the right, with a baby on her left arm, and having the right hand raised to her head in a manner expressive of sorrow. Behind the chair is a woman advancing, holding a baby in both arms, and on the left is a woman who carries a dish (?) on her left hand and has a casket hanging from her right hand.

The separate figures would be well suited to a sepulchral relief, on which the seated figure and a figure with a baby might well be represented. The whole composition, however, seems more suitable for a representation of mothers making offerings to some goddess, perhaps Eileithyia.—*From Sigeum in the Troad. Elgin Coll.*

Bluish marble; height, 1 foot 4 inches; length, 5 feet 9 inches; width, 2 feet. The marble was probably the sculptured base of a statue or group. Afterwards it was roughly converted into a water-basin, and in modern times it served as a seat at the right side of the door of a church at Sigeum. The Sigeian inscription formed a corresponding seat at the left side of the door. Lady M. Wortley Montagu, *Letter XLIV.* (of July 31, 1718); Chandler, *Travels in Asia Minor* (1775), p. 36; *Antiquities of Ionia*, I., p. i. (The original drawing by Pars is in the Brit. Mus.) Choiseul-Gouffier, *Voyage Pittoresque*, II., pl. 19; *Synopsis*, No. 324 (99); *Mus. Marbles*, IX., pl. 11.

790. Relief: Cyrenè crowned by Libya. This relief represents the nymph Cyrenè in the act of strangling a lion, while, to commemorate this triumph, a crown is held over her head by Libya.

Inscribed: Κυρήνην πόλιων μητρόπολιν ἦν στέφει αὐτὴ

ἡπίρων Διβὺν τρίσσον ἔχουσα κλέος,  
ἐνθάδ' ὑπὲρ μελάθροιο λεοντοφόνον θέτο Κάρπος,  
εἰξάμενος, μεγάλης σῆμα φιλοξενίης.

The inscription may be thus translated: "Here over the architrave, Karpos, making this dedication, placed Cyrenè, mother of cities, slayer of lions, in token of great hospitality. Libya, who has the glory of being a third continent, herself crowns her."

Cyrenè stands on the left, in attire very like that of Artemis as a huntress. She wears a chiton reaching to the knees, over which is a chlamys, and buskins; her hair is drawn back from her face. Both her arms are locked round the lion's neck. Libya wears a long chiton girt at the waist, and a mantle fastened between the breasts and falling down behind; her hair, bound with a diadem, is arranged over her forehead in long, regular curls, and falls down her neck; at her side is an animal couchant, of which the head is broken off, and which is perhaps a gazelle. The scene takes place on rocky ground. Two vines arch their branches over the group.

According to the legend told by Pindar (*Pyth.* ix. 26) Cyrenè was the daughter of Hypseus, king of the Lapiths in Thessaly, whose flocks she guarded against wild beasts. Apollo, seeing her slaying a lion in the valleys of Pelion, became enamoured of her, and carried her off to the part of Libya which afterwards bore her name. According to another legend (Scholiast on Apoll. Rhod. *Argon.*, ii., 498, &c.), Eurypylos, king of Libya, had promised a portion of his kingdom to the person who would slay a lion then dreaded for his ravages. Cyrenè performed this exploit, and received in reward the promised district. It is probably in connection with this later legend that Libya is introduced crowning Cyrenè in the relief. Aristaeus, a mythic founder of Cyrenè, was the son of Apollo and Cyrenè. The form of the relief suggests that it may have been a metope, and the words *ὑπὲρ μελάθροιο* in the inscription have therefore been translated "above

the architrave."—*Found outside the Temple of Aphrodite, Cyrenè.*

Marble; height, 3 feet 4 inches; width, 2 feet 3 inches. Smith and Porcher, pl. 76, p. 98; pl. 83, No. 19. R. C. Puckett, *De marmoribus tribus Cyrenaicis*; Bonn, 1868, p. 16, and Plate; *Guide to Graeco-Roman Sculptures*, Part II., No. 129; Overbeck, *Griech. Kunstmythologie*, III., p. 496; *Atlas*, pl. 26, fig. 16; Wolters, No. 1916; Studniczka, *Kyrene*, p. 31. The inscription is given by Kaibel, *add. 842a* (in some points incorrectly). For the legends of Cyrenè, see Studniczka, p. 39.

791. Fragment from the right side of a votive relief. Heracles stands, nude, with the lion-skin and club on his left arm. The head and extended right hand are wanting. On the left is a fragment of a draped figure. The relief was contained in pilasters, surmounted by an entablature.

Pentelic marble; height, 2 feet  $\frac{1}{2}$  inch; width, 10 inches.

792. Fragment of a votive relief. A beardless male figure stands to the front, with a chlamys on the raised left arm, and with a cup held out in his right hand. On the right is the right arm, and a portion of the skirt of another figure, perhaps female, of equal scale. On the left is the figure, much defaced, of a bearded worshipper.—*Elgin Coll.*

Pentelic marble; height, 1 foot  $\frac{1}{4}$  inch; width, 10 inches. *Synopsis*, No. 361 (84); *Mus. Marbles*, IX., pl. 35, fig. 3.

793. Votive relief to Demeter and Persephonè (?). Two female figures, each wearing a chiton and himation, stand to the front. Between them is the stump of a tree, on which the figure on the right (Persephonè (?)) leans her right elbow.—*Castellani Coll.*

Limestone; height, 1 foot; width, 10 $\frac{3}{4}$  inches. Restorations:—Upper part of ground and frame of relief with top of tree and right forearm of Persephonè.



794. Fragment of relief, with the lower part of a draped female figure, standing on a nude prostrate figure of a boy. On the right is a Gryphon and on the left a large serpent.—*From Amphitheatre, Gortyna.*

White marble; height, 1 foot; width,  $11\frac{1}{4}$  inches. The Gryphon and serpent are attributes of Sarapis on a relief at Andriakè in Lycia. Petersen, *Reisen in Lykien*, II., p. 42, fig. 31.

795. Left side of votive tablet, on which is sculptured a female figure standing to the front, holding a bowl in her right hand: her head and left arm from above the elbow are broken away. Some vertical object, perhaps a censer, similar to that held by figure No. 56 in the eastern frieze of the Parthenon, or perhaps a fold of her mantle, is sculptured on the right.—*Athens. Inwood Coll.*

Pentelic marble; height,  $7\frac{3}{4}$  inches; width, 6 inches. *Elgin Room Guide*, Part II., No. F. 12.

796. Fragment of relief, containing a part of a half-draped bearded man, standing as if leaning on a staff, to the right, holding what appears to be a flower in his right hand; and also part of the figure of a woman holding what appears to be a pomegranate. The figures may be those of suppliants with offerings on a votive relief.—*Cyrenè.*

White marble; height,  $6\frac{1}{2}$  inches; width, 11 inches. Smith and Porcher, p. 107, No. 138.

797. Fragment of relief containing a half-draped elderly male figure, and a female figure wearing a long chiton. Perhaps a fragment of a votive relief.—*Temple of Aphrodité, Cyrenè.*

White marble; height, 1 foot; width, 10 inches. Smith and Porcher, p. 104, No. 88.

798. Votive relief, with two plaits of formally twisted hair, dedicated to Poseidon by Philombrotos and Aphthonetos. The relief is bounded by two pilasters and an entablature.

Inscribed: Φιλόμβροτος, Ἀφθόνητος Δεινομάχου, Ποσειδῶνι.  
—From Phthiotic Thebes, in Thessaly. Presented by Col.  
Leake, 1839.

Marble; height, 1 foot  $1\frac{1}{2}$  inches; width, 1 foot  $2\frac{1}{2}$  inches; Millingen, *Ancient Unedited Monuments*, Part II., pl. 16, fig. 2; Leake, *Travels in Northern Greece*, IV., p. 361; *Greek Inscriptions in Brit. Mus.*, CLXIII; Daremberg and Saglio, *Dict. des Antiqs.*, s.vv. Coma and Donarium. On the custom of dedicating hair by youths reaching manhood, see Daremberg and Saglio, *loc. cit.*, and *Bull. de Corr. Hellénique*, 1888, p. 479. See also *Mus. Worsleyanum*, pl. 9.

The following votive tablets (Nos. 799–808), with representations of portions of the human body and with votive inscriptions to Highest Zeus (Ζεὺς ὑψίστος), were discovered by the fourth Earl of Aberdeen, in 1803. Excavations were made at the foot of the rock-wall near the rock-cut structure commonly known as the Bema of the Pnyx, and the tablets which were then found, are presumed to have fallen from niches cut to receive them in the rock above (Dodwell, *Tour*, i., p. 402). It has been argued that the spot where the reliefs were found was not the Pnyx, but the altar of Highest Zeus (Welcker, *Der Fels-Altar des Höchsten Zeus*, &c., 1852). The inscriptions, however, which are here described, are of Roman times, and are of little value for the decision of the question. (Cf. Hicks, *Greek Inscriptions in Brit. Mus.* lx.)

799. Tablet with votive relief representing a female breast dedicated by Eutychis.

Inscribed: Εὐτυχὶς ὑψίστῳ εὐχά(ν).—Pnyx, Athens. *Elgin Coll.*

Pentelic marble; height,  $5\frac{3}{4}$  inches; width,  $5\frac{1}{4}$  inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 210 (245); *Mus. Marbles*, IX., pl. 41, fig. 3; *C.I.G.*, 504; Ellis, *Elgin Marbles*, II., p. 105, No. 210; *Greek Inscriptions in Brit. Mus.*, LXVI.

800. Tablet with votive relief representing a female breast, dedicated by Isias.

Inscribed: Εἰσιὰς ὑψ[ίστω] εὐ[χὴν].—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 8 inches; width,  $6\frac{1}{2}$  inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 209 (247); *Mus. Marbles*, IX., pl. 41, fig. 2; *C.I.G.*, 505; Ellis, *Elgin Marbles*, II., p. 105, No. 209; *Greek Inscriptions in Brit. Mus.*, LXVII.

801. Tablet with votive relief, representing a pair of eyes, dedicated by Philemation.

Inscribed: Φιλημάτιν [εὐχὴν ἀνέ[θ]ηκεν.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height,  $3\frac{1}{2}$  inches; width,  $5\frac{1}{2}$  inches. Dodwell, *Tour*, I., p. 403, with woodcut; *Synopsis*, No. 214 (251); *Mus. Marbles*, IX., pl. 41, fig. 5; *C.I.G.*, 506; Ellis, *Elgin Marbles*, II., p. 105, No. 212; *Greek Inscriptions in Brit. Mus.*, LXVIII.

802. Fragment of a votive relief, which originally represented a pair of eyes in relief, but now has little remaining except the left eye and part of the inscription: ὑψ[ίστω].—*Pnyx, Athens. Found by the fourth Earl of Aberdeen in 1803, and presented by the fifth Earl of Aberdeen in 1861.*

Pentelic marble; height,  $3\frac{3}{4}$  inches; width, 5 inches. *Greek Inscriptions in Brit. Mus.*, LXIX. This relief is perhaps identical with *C.I.G.*, 499.

803. Fragment of votive relief, with toes and the forepart of the right foot.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height,  $6\frac{1}{2}$  inches; width,  $5\frac{1}{2}$  inches. *Synopsis*, No. 217 (253); *Mus. Marbles*, IX., pl. 41, fig. 4; Ellis, *Elgin Marbles*, II., p. 105, No. 217.

804. Tablet with votive relief of vulva, dedicated by Olympias.

Inscribed: Ὀλυμπιάς ὑψίστω εὐχὴν.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height,  $5\frac{1}{2}$  inches; width,  $7\frac{1}{2}$  inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 216 (246); *C.I.G.*, 500; *Greek Inscriptions in Brit. Mus.*, LXII.

805. Tablet with votive relief, representing a human face from the bridge of the nose downwards, dedicated by Tertia.

Inscribed: Τερτία ὑψίστω εὐχὴν.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height,  $8\frac{1}{2}$  inches; width,  $7\frac{3}{4}$  inches. Dodwell, *Tour*, I., p. 404, with woodcut; *Synopsis*, No. 218 (250); *Mus. Marbles*, IX., pl. 41, fig. 7; *C.I.G.*, 501; Ellis, *Elgin Marbles*, II., p. 105, No. 218; *Greek Inscriptions in Brit. Mus.*, LXIII.

806. Tablet with votive relief, representing a pair of arms, within a panel, dedicated by Claudia Prepusa. The hands are wanting.

Inscribed: Κλαυδία Πρέπουσα εὐχαριστῶ ὑψίστω.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height, 6 inches; width,  $7\frac{1}{4}$  inches. Dodwell, *Tour*, I., p. 402, with woodcut; *Synopsis*, No. 215 (248); *Mus. Marbles*, IX., pl. 41, fig. 6; *C.I.G.*, 502; Ellis, *Elgin Marbles*, II., p. 105, No. 215; *Greek Inscriptions in Brit. Mus.*, LXIV.

807. Tablet with votive relief, representing a female breast somewhat broken, dedicated by Onesimè.

Inscribed: Ὀνησίμῃ εὐχὴν Διὶ ὑψίστω.—*Pnyx, Athens. Elgin Coll.*

Pentelic marble; height,  $4\frac{7}{8}$  inches; width, 6 inches. Dodwell, *Tour*, I., p. 403; *Synopsis*, No. 211 (249); *Mus. Marbles*, IX., pl. 41, fig. 1; *C.I.G.*, 503; Ellis, *Elgin Marbles*, II., p. 105, No. 211; *Greek Inscriptions in Brit. Mus.*, LXV.

808. Fragment of a votive relief, with part of a thigh, or perhaps part of the shoulder.

Inscribed: . . . α θεῶ ὑψί[στω ε]ὐχὴν.—*Pnyx, Athens. Found by the fourth Earl of Aberdeen in 1803, and presented by the fifth Earl of Aberdeen in 1861.*

Pentelic marble; height,  $4\frac{1}{4}$  inches; width,  $4\frac{1}{2}$  inches. *Greek Inscriptions in Brit. Mus.*, LXX.

- 809 Tablet with votive relief representing a left leg from above the knee in relief, dedicated to Asclepios and Hygieia.

Inscribed: Ἀσκληπίω καὶ Ὑγ(ι)είᾳ εὐχαριστήριον.—*Found in 1828, in a Shrine of Asclepios in Melos. Blacas Coll.*

Parian marble; height, 1 foot  $1\frac{1}{2}$  inches; width,  $7\frac{1}{2}$  inches. *Annali dell' Inst.*, 1829, p. 341; *Exp. de Morée*, III., pl. 29, fig. 2; *C.I.G.*, 2429; *Greek Inscriptions in Brit. Mus.*, CCCLXV. This relief was found together with the fine head of Asclepios (No. 550) and with a votive inscription (*C.I.G.*, 2428).

810. Tablet with votive relief, representing a right ear. The right side of the tablet is lost.—*Cyrenè*.

Marble; height,  $6\frac{3}{4}$  inches; width, 10 inches. Smith and Porcher, p. 108, No. 148.

811. Square votive tablet, dedicated by Anthusa, the daughter of Damainetos. On the tablet, within a raised wreath, the following objects are sculptured in relief:—In the centre is a bowl (phialè) inscribed with the dedication. Round this bowl are ranged a mirror, a torch, a spindle, a comb, a small phial, a small box with a lid containing three little circular boxes, which probably held paints; a pair of shoes; a small mortar, containing a pestle, shaped like a bent thumb; a knife, a strigil, a bottle, two bodkins, a small oval box with a lid, which probably held a sponge; a pair of shoes, and a conical object like a cap. The raised wreath which encircles these objects is composed of pomegranates, ears of corn, and ivy-berries, round which a sash is wound. Outside the wreath, on the upper right-hand corner of the tablet, a situla is sculptured in low relief, and a small footstool (?) on the lower corner on the same side. The corresponding angles on the left side of the tablet have been broken away, but the upper angle appears to have contained a situla. The



relief is inscribed 'Ανθούση Δαμανέτου ὑποστάτρια. Ὑποστάτρια probably denotes some minister of inferior rank in the temple of the goddess to whom the tablet was dedicated. The explanation of the word στάτρια given by Hesychius (ἐμπλεκτρία), makes it probable that the function of the ὑποστάτρια here mentioned was to dress the image of the goddess. This and the tablet No. 812 were found by the Earl of Aberdeen built into a ruined Byzantine church at *Slavochori in Laconia*, a place which is believed to be the site of the ancient Amyclae. The combination of pomegranates and ears of corn, the symbols of Persephonè and Demeter, with ivy-berries and fir-cones, the symbols of Dionysos, makes it probable that in the temple in which these tablets were dedicated, these deities had a joint worship.

Pausanias (iii., 20, 4) mentions a town near Amyclae called Bryseae, where was a temple of Dionysos which none but women were permitted to enter, and where women only performed the sacrifices. It is not improbable, as Lord Aberdeen conjectured, that these votive tablets were originally dedicated in this temple, and thence brought to Slavochori. It was a common custom among the Greeks to dedicate articles of female attire and toilet in the temples of goddesses. (See *Greek Inscriptions in Brit. Mus.*, No. xxxiv.)—*Brought from Greece by George, fourth Earl of Aberdeen; presented by George, fifth Earl of Aberdeen, 1861.*

Marble; height, 3 feet; width, 2 feet 9½ inches. This sculpture, with the following, was first published, in a strangely perverted form, by Caylus (*Recueil d'Antiq.*, II., pl. 51), from drawings by Fourmont. Lord Aberdeen published them, with an engraving in Walpole's *Memoirs relating to Turkey*, London, 1817, I., p. 446. See also *C.I.G.*, 1467; Leake, *Travels in the Morea*, I., p. 188, and *Peloponnesiaca*, pp. 163-165; *Greek Inscriptions in Brit. Mus.*, CXLf.; Wolters, No. 1852; *Guide to Graeco-Roman Sculptures*, Part II., No. 11; Mansell, No. 728.

812. Votive tablet, dedicated by a priestess called Claudia Ageta, on which are sculptured in relief various articles of the toilet. In the centre is a bowl inscribed with the name of the priestess, Κλαυ(δία) Ἀγήτα Ἀντιπάρου, ἱέρεια; round it are the following objects:—On the left of the bowl, a shell to hold unguents, two mirrors (one much smaller than the other), a small comb, a hair-pin, a small bottle for unguents, a small oval tray with a lid, containing a sponge, a larger bottle, a cylindrical object, and a circular object like a stud; above the bowl is a small elliptical box, a bottle, and an object which appears to be a net for the hair; below are a comb, two bodkins, and a strigil. On the right of the bowl are two pairs of shoes, two studs linked together, a small mortar (in which is a pestle like a bent thumb), a spoon, and a small oblong box with a lid, into which are fitted six little circular boxes or bottles. Round these sculptured objects runs a raised frame richly ornamented with fir-cones, ivy, ears of corn, and pomegranates, and with a coiled snake in its lower side.—*From Slavochori in Laconia* (cf. No. 811). *Presented by the fifth Earl of Aberdeen, 1861.*

Marble; height, 2 feet  $3\frac{1}{2}$  inches; width, 3 feet 6 inches. Walpole's *Memoirs relating to Turkey*, 1817, I., p. 446; *C.I.G.*, 1466; *Greek Inscriptions in Brit. Mus.*, CXLII.; *Guide to Graeco-Roman Sculptures*, Part II., No. 12; Wolters, No. 1851.

813. Fragment of a votive relief dedicated by a victor in a torch race. On the right a youth, with a whisk for sprinkling, and a man stand at an altar. The head of the man is lost. Three nude athletes, of whom two are bearded, stand on the left conversing. Above is an entablature with the dedicatory inscription: Ὁ δεινὰ λ[αμπάδι νικήσας, γυμνασιάρχων [ἀνέθηκεν].—*Athens. Strangford Coll.*

Pentellic marble; height, 1 foot  $5\frac{1}{2}$  inches; width, 1 foot  $\frac{1}{2}$  inch. *C.I.G.*, 257; *Greek Inscriptions in Brit. Mus.*, XLI.; *C.I.A.*, II., 1221.

814. Votive tablet in commemoration of a victory in the chariot race. A draped charioteer drives a chariot, drawn by four horses, which move to the left in spirited action. Over them floats in the air a winged Victory extending a wreath, now wanting, towards the charioteer. The left side of the relief and the lower edge have been broken away. The missing portion on the left probably contained a figure running in front of the chariot, as the end of a staff and traces of the hand which grasped it, appear at the edge of the slab. The charioteer wears a tunic girt at the waist; a scarf passing round the back of the head bellies out with the wind, while the ends, drawn back under the arms, float behind.

This figure appears to be female, and in that case would doubtless be a personification, possibly of the city to which the victorious charioteer belonged. A similar votive tablet mounted on a pilaster is shown outside a house or temple in the composition representing the visit of Dionysos to Icarios, in the third Graeco-Roman Gallery (*Guide to Graeco-Roman Sculptures*, Pt. I., No. 176), and such commemorative tablets were often dedicated by Agonistic Victors. Compare a fragmentary relief at Athens, on which a horse is crowned by Victory. (Schöne, *Griechische Reliefs*, pl. 18, fig. 80.)—*From Consul Logothetis' house at Athens. Elgin Coll.*

Pentelic marble; present height, 2 feet 3½ inches; width, 2 feet 8 inches. *Mus. Marbles*, IX., pl. 38, fig. 2; Ellis, *Elgin Marbles*, II., p. 126; *Synopsis*, No. 197 (236).

815. Fragment of a relief, perhaps a votive tablet in commemoration of a chariot race. Four heads of horses in rapid movement to the right; the head of the foremost horse has been held by a figure, of which the right hand only remains.

Marble; height, 11½ inches; width, 1 foot 1 inch. *Guide to Graeco-Roman Sculptures*, Part II., No. 47.

816. Votive relief. Hecatè stands, turned to the left, with a large torch in her left hand. With the right hand she places a wreath on the head of a mare standing before her. She wears a chiton, confined by bands crossing on the breast, such as are common on figures of charioteers, Furies, and others. Behind her is a large dog. The relief is surmounted by a large pediment. This relief appears to have been dedicated by the owner of a successful horse.—*Crannon in Thessaly. Presented by Col. Leake, 1839.*

White marble, with remains of blue paint on the ground; height, 1 foot  $3\frac{1}{2}$  inches; width, 1 foot 11 inches. Millingen, *Anc. Uned. Monuments*, II., pl. 16, fig. 1. Compare a relief at Athens, *Schöne, Griechische Reliefs*, pl. 26, fig. 108.

817. Votive relief with three figures standing to the front. On the right is Apollo wearing the dress of a minstrel, having a long chiton girt at the waist, and a himation. He holds out a phialè in his right hand. On the right is an omphalos, about which a snake is coiled. The central figure, who is bearded, wears the dress of Dionysos with short tunic, high boots, and a himation closely confined. He has a torch in the left hand and holds out a phialè in the right hand. On the left is a figure of Zeus, with a phialè held out in the right hand, and a sceptre in the left hand. The relief is bounded by two pilasters surmounted by an entablature and pediment.

Below is a group of six male figures reclining, who are sketched out in low relief. Before them are four figures : (a) on the left a comic figure seated, playing on double flutes, and beating time with a *kroupezion* or scabellum; (b) a nude female figure dancing; (c) a comic figure running, wearing a Phrygian cap, and having a pair of double flutes in each hand; (d) on the right, a figure with an oinochoè in each hand drawing wine from a large vessel.

Inscribed :  $\Delta\iota\acute{\iota}\ \upsilon\psi\acute{\iota}\sigma\tau\omega\ \kappa(\alpha\iota)\ \tau\hat{\omega}\ \chi(\acute{o})ρ\eta\ \Theta\acute{\alpha}\lambda\lambda\omicron\varsigma\ \acute{\epsilon}\pi\acute{\omega}\nu\eta\mu\omicron\varsigma\ \tau\acute{\omicron}\nu\ \tau\epsilon\lambda\alpha\mu\acute{\omega}\nu\alpha\ \acute{\alpha}\pi\acute{\epsilon}\delta\omega\kappa\alpha$ . The relief ( $\tau\epsilon\lambda\alpha\mu\acute{\omega}\nu$ ) appears to have been dedicated by a successful dramatic poet, Thallos, who gave his name to the fête.—*Cyzicus*. Presented by A. van Branteghem, Esq.

Marble; height, 3 feet  $1\frac{1}{2}$  inches; width, 1 foot 10 inches. *Rev. Arch.*, 1891, p. 10, No. 1. Compare a relief now at Athens, from Nicaea, in Conze, *Reise auf der Insel Lesbos*, pl. 19; Lüders, *Dionys. Künstler*, pl. 2.

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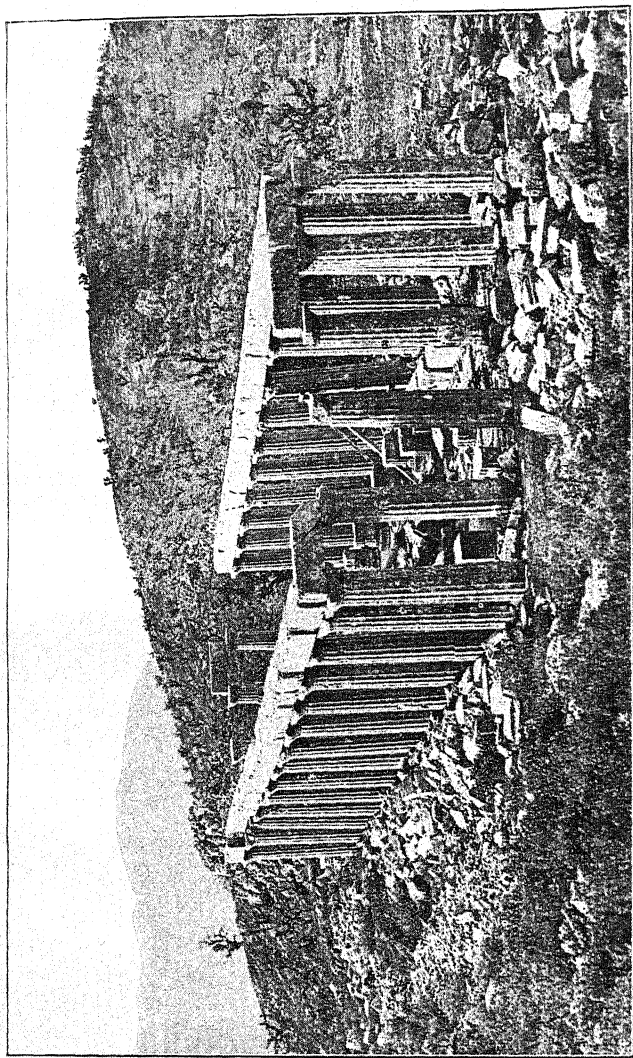






LESIEU'S DRAWING OF THE MISSING GROUP FROM THE MONUMENT OF LYSICRATES. No. 430, 5.





VIEW OF THE TEMPLE OF APOLLO AT PHIGALEIA. (*From a Photograph.*)





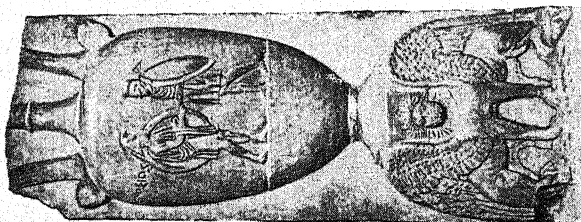


Fig. 1. SEPULCHRAL RELIEF.  
No. 692.

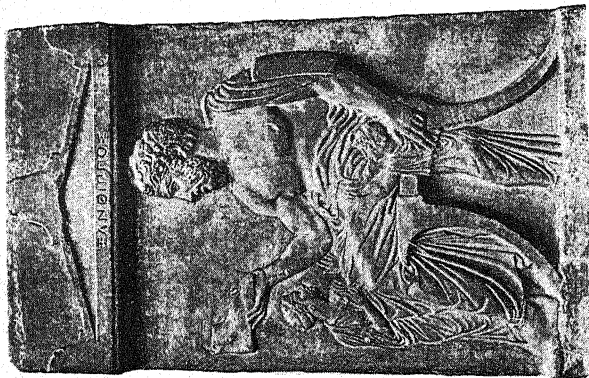


Fig. 2. MONUMENT OF XANTHIPPOS.  
No. 628.

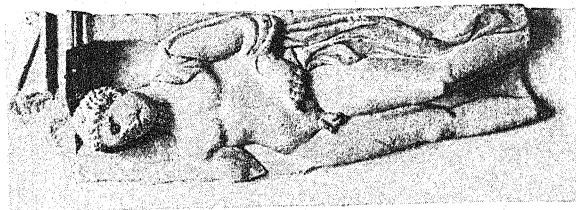


Fig. 3. SEPULCHRAL RELIEF.  
No. 627.



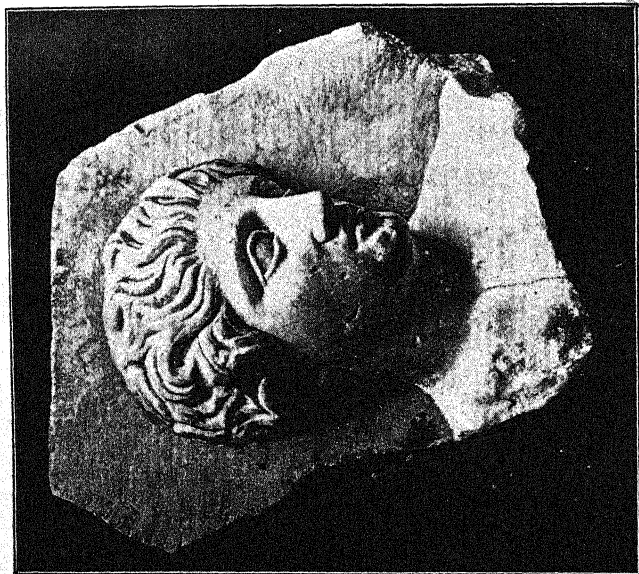


FIG. 1. FRAGMENT OF A SETULCHIRAL RELIEF. No. 673.

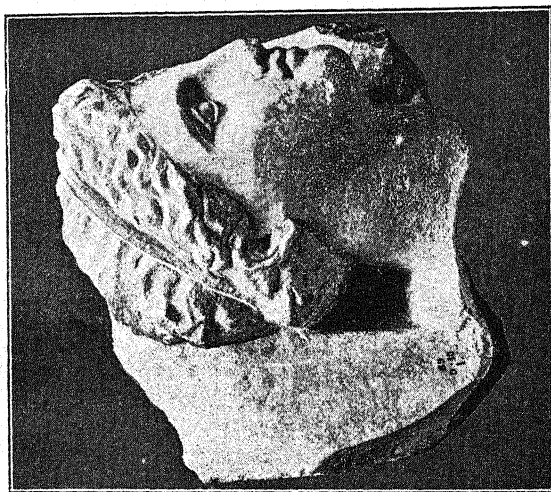


FIG. 2. FRAGMENT OF A SETULCHIRAL RELIEF. No. 672.

